

# THE ILLUSTRATED LONDON NEWS

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## TUTANKHAMEN: THE YOUNG PHARAOH UNCOVERED AFTER 3000 YEARS, AND NOW TO REST FOR EVER IN HIS TOMB.

In the unwrapping of the mummy of Tutankhamen, with the last touches of a sable brush the last two fragments of the decayed fabric fell away, revealing this serene and placid countenance of the young King. The face is refined and cultured. His features are well formed, his lips clearly marked; but the most striking impression of all is the remarkable resemblance to his father-in-law, Akhenaten—an affinity that has been visible on his monuments, and can also be seen in his golden mask (reproduced in colour in our issue of February 13 last). Covering his head is a skull cap of the finest cambric linen fabric interwoven with a serpent device. This cap is held in place by a gold forehead and temple band. It will be noticed that the ear is pierced for an ear-ring, evidently worn before he ascended the throne, for no trace of such ornaments has been found in his tomb.

PHOTOGRAPHS OF TUTANKHAMEN BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.) THAT OF AKHENATEN BY COURTESY OF THE EGYPT EXPLORATION SOCIETY.



SHOWING A LIKENESS TO HIS FATHER-IN-LAW, AKHENATEN (OPPOSITE): A PORTRAIT OF TUTANKHAMEN ON HIS CORONATION THRONE.



SHOWING A LIKENESS TO HIS SON-IN-LAW, TUTANKHAMEN (OPPOSITE): A BUST OF AKHENATEN, THE HERETIC PHARAOH.





By G. K. CHESTERTON.

I HAVE recently been reading through a whole heap of popular illustrated magazines, both English and American, containing stories both good and bad, I have learnt much from the good stories, and more from the bad ones. I have always maintained that trash is a good aid to truth. I will venture to say that most of our historical ignorance, and even our literary ignorance, comes from our not having read enough of the trash of different times and places. For that is what really presents the problem in most historical or literary matters. For instance, we should be much better able to judge how much of Dante is to be identified with the mediæval mood in religion if we could read half-a-hundred bad Dantes as well as one good one. We should know far more about Shakespeare and Bacon, about whether Shakespeare was written by Bacon or (as is much more probable) Bacon was written by Shakespeare, if we knew the mind of mobs of men who were neither Bacons nor Shakespeares, but ordinary people. And this could only be really discovered by knowing the literature that was not literature. It cannot be found merely by reading "As You Like It" or the "Advancement of Learning," but by reading literature written as we don't like it, or at least no longer like it, and a thousand things of the moment that did not advance learning at all.

But, alas! the terrible taste of mankind for preserving masterpieces has defeated us. The distressing disposition to dwell on what was really worth reading has deprived us of all evidence about the purely popular taste at distant periods. Owing to the lamentable contempt with which mankind has treated its splendid and sacred accumulations of trash, it is always a doubtful question how far any successful cause was a popular cause; how far any great man was really a famous man, to say nothing of a fashionable man. We cannot judge these things merely through the eyes of people of good judgment. Unless we can consult the happy and hilarious army of all the fools of the world, we cannot tell what the world was at that moment like. I am therefore altogether in favour of reading any trash that tradition has left to us, either of the present or the past. If there be in existence any ancient Babylonian trash, recorded in Cuneiform, I am altogether in favour of studying it brick by brick. Should there be preserved in the British Museum unmistakable examples of early Chinese or ancient Assyrian trash, I am sure that a few days passed among them will not be wasted. But I fear that the curators of museums also have this horrible preference for really good specimens.

It struck me that it would be very interesting to try to trace through popular stories some notion of the ideal of conduct which now prevails. What is modern morality? What does strike the ordinary reader of such stories as pardonable, and what as unpardonable? What does he take for granted as something not to be profaned, and what is he quite accustomed to profaning already? It is an important question; perhaps it is the only important question. But it can only be gathered from light literature and not from serious literature. It can only be gathered from bad literature; at least much more than from

good. We cannot discover what are the everyday ethics of thousands of the people by reading the pamphlet of an ethical society which appealed to about three in every thousand. We cannot even study it properly in the vision of a great poet or the view of a great philosopher. But some glimpse of it can be got in stories that are meant to be read merely for amusement; which was how I myself read them.

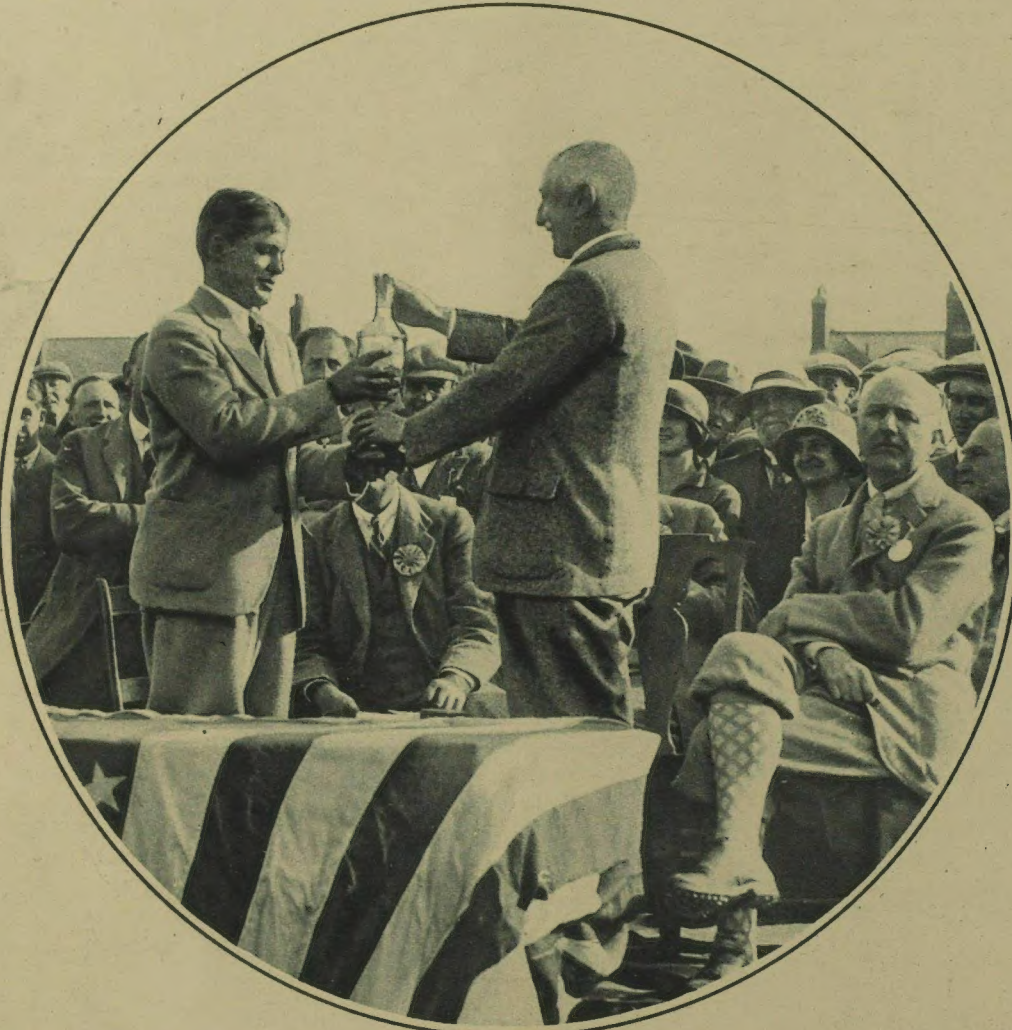
It is very curious to note what parts of traditional ethics still stand firm and what parts have unaccountably collapsed. The point can be tested very well by comparing these tales with those of a really clear-headed and consistent sceptic like Mr. Bernard Shaw. In these stories it does not matter at all whether you are divorced. It does not matter

and heroines. But if it comes to rationalism, if it comes to reason, if it comes to a cool and sceptical common-sense, this combination is utter nonsense. If a thing is not bad, why should it be bad to say that somebody has done it? And if a man is not bound to keep the lawful vows which he has made with all possible solemnity, why is he bound to suffer insanely for a vow that he has never made at all?

Now Mr. Shaw, for instance, in those first trenchant plays of his, would have hacked this piece of humbug to pieces. He would have said that, if the sexes were to be equal, the man had as much right to blame the woman as the woman to blame the man. He would have said that, if a man was not to be tied by the leg by lawful marriage, it was quite ludicrous that he should be tied by the leg by lawless, or at least by a capricious, fancy. But Bernard Shaw, and his detached type of criticism, seems to have left no mark at all on the muddled morality of the magazine story. Morality remains traditional up to a point, and then we suddenly drop tradition and fall back on what is really treason. To whom should a man keep his word, if not to his wife? And if he need not keep it to her, why must he keep it to somebody else? But in these tales everything that is moral is still mediæval. Only the mediæval idea of chivalry counts for everything and the mediæval idea of chastity counts for nothing.

I cannot make head or tail of it myself. I can understand the idea that we ought all to pursue pleasure; I can also understand, I hope, the idea that we ought occasionally to be pulled up by honour. But the points at which these heroes and heroines are pulled up seem to have no relation to any intelligible principle at all. They seem to have invented a new morality without defining it, and left the reader to discover whether the characters are breaking commandments that have never been laid on them or fulfilling duties which they do not understand. This state of affairs, keeping traces of true moral ideals out of the path, may be better than a complete and consistent anarchy. But it can only be better for the morals; I do not see how it can be better for the mind. In the matter of ideals, I should say that there were still a great many of them about; but in the matter of intellect there seems to be a shortage.

But I have a very real reverence for the ideal. It seems to me quite a wild and quixotic ideal; and, being myself an incurable romantic, I am all in favour of it. Only I cannot think that Mr. Bernard Shaw would be in favour of it. I cannot think that any clear-headed and rational sort of sceptic would be in favour of it. I am certain that Mr. Shaw would have been even more merciless to the gallant knight who made himself and everybody else suffer by his silence about a woman than if he had been a dull, commonplace fellow who thought that the oath he swore before God really meant something in the way of loyalty to his wife. And in conclusion I would suggest one small distinction. Christianity did succeed in making its loyalty comprehensible to a large number of common people; and it seems that the Bernard Shaw morality is not comprehended yet.



THE AMERICAN WINNER OF THE BRITISH OPEN GOLF CHAMPIONSHIP: MR. BOBBY JONES RECEIVING THE CUP FROM THE HON. BRIG.-GENERAL T. E. TOPPING.

Mr. Bobby Jones, of Atlanta, U.S.A., won the Open Golf Championship on the Lytham and St. Anne's links, on June 25, with a score of 291 for four rounds. He has been described as "the best golfer in the world to-day," and it has also been said of him that no more modest or generous golfer has ever won a British championship. The next three places were also taken by Americans, in the following order—A. Watrous, Mr. G. Von Elm, and W. Hagen. The first British name—that of Abe Mitchell—came fifth on the list.

Photograph by Sport and General.

very much whether you indulge in conduct calculated to produce a divorce. But it does matter frightfully that you should observe certain standards of the behaviour of a gentleman—as, for example, that you must not in any way attribute the faults to a lady. You must not expose the lady to blame, even if the conduct is no longer blameworthy and no longer blamed. This is a chivalrous and honourable extravagance with which I entirely sympathise; and on which, indeed, I trust I should act if I lived the hectic and rather hysteric life of these heroes



# LONDON'S NEW SARGENT AND MODERN-FOREIGN ART GALLERIES.

PHOTOGRAPH NO. 3 BY G.P.U.; NO. 4 BY TOPICAL; THE OTHERS SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS."



IN THE NEW WING OF THE TATE GALLERY, OPENED BY THE KING ON JUNE 26: THE SARGENT GALLERY.



LONDON'S GALLERY OF MODERN ART: A VIEW IN THE NEW WING PROVIDED BY SIR JOSEPH DUVEEN.



THE KING AND QUEEN IN THE SARGENT GALLERY: HIS MAJESTY PARTICULARLY INTERESTED IN THE PAINTING OF "THE MISSES HUNTER."



THE OPENING OF THE SARGENT AND MODERN-FOREIGN ART GALLERIES: THE KING AND QUEEN, ACCOMPANIED BY LORD D'ABERNON, CHAIRMAN OF THE TRUSTEES, WALKING THROUGH THE NEW WING.



IN THE BEST LIGHTED GALLERY IN THE WORLD, AND THE LARGEST DEVOTED TO MODERN ART ALONE: IN THE MODERN-FOREIGN SECTION OF THE NEW WING.



WHERE THERE ARE MANY PICTURES IT WAS IMPOSSIBLE TO SEE BEFORE THEY WERE SO PLACED AND LIGHTED: THE REMARKABLE NEW ROOM NO. XIII.

On Saturday, June 26, the King, who was accompanied by the Queen, opened the Sargent and Modern-Foreign Galleries in the new wing of the Tate Gallery provided by the munificence of Sir Joseph Duveen. With this new wing, which is 110 ft. long, the Tate is now the largest gallery in the world which is devoted solely to modern art; and it is also the best lighted. To quote Mr. P. G. Konody, in the "Observer": "The most daring, and entirely successful, experiment in gallery lighting was made in Room Number XIII., where the generally low-toned modern Dutch paintings are housed. Seen from the Sargent Gallery, the im-

pression is that of a long-columned corridor, lighted from an unseen source in a very subdued manner. . . . On entering, the visitor discovers a recess, 14 ft. wide, with a high-coved ceiling. On the wall below this cove are a number of pictures, many of which it had been impossible to see before they were placed there. At first glance, it appears that the glass has been removed from the frames so that the pictures may be properly seen. A closer examination proves that the effect is due entirely to the absence of reflections, owing to the fact that the light only strikes the exhibition wall."



# AT HOME AND ABROAD: ROYAL AND MEMORIAL OCCASIONS.

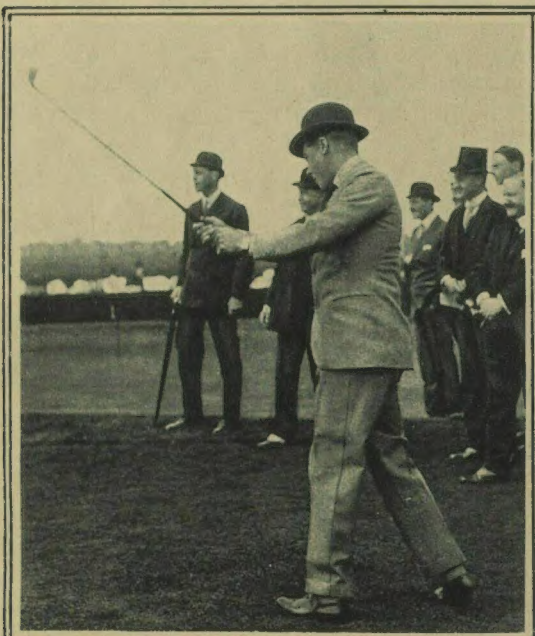
PHOTOGRAPHS BY TOPICAL, CENTRAL PRESS, L.N.A., PHOTOPRESS, AND C.N.



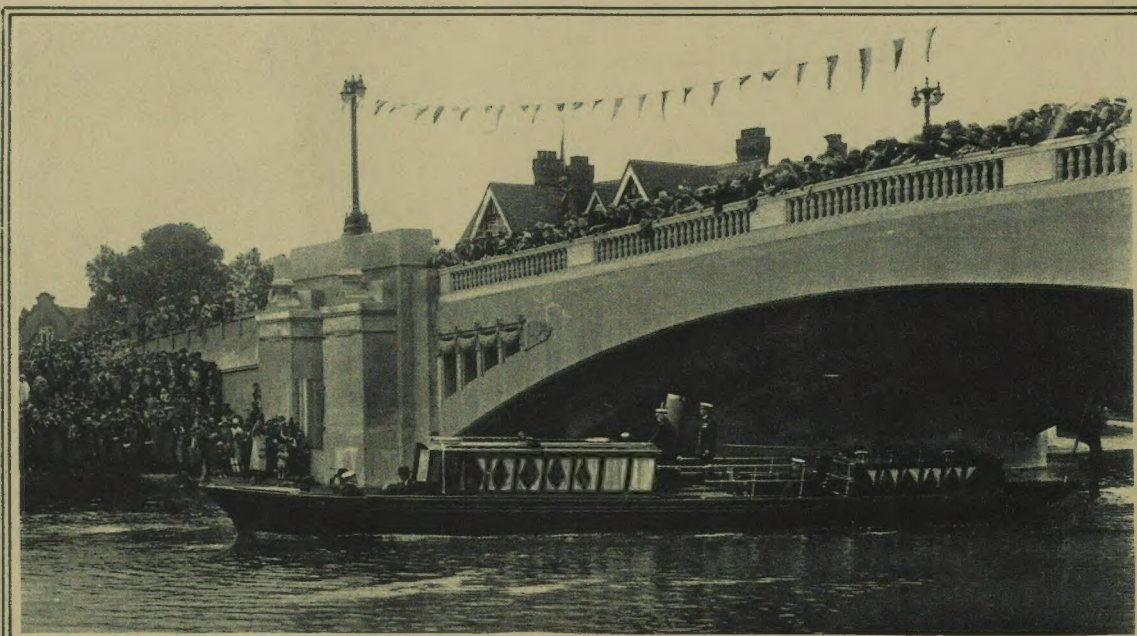
BUILT UPON A ROCK ON THE SHORE: A MONUMENT IN ST. NAZAIRE HARBOUR TO COMMEMORATE THE LANDING OF AMERICAN TROOPS IN FRANCE DURING THE WAR.



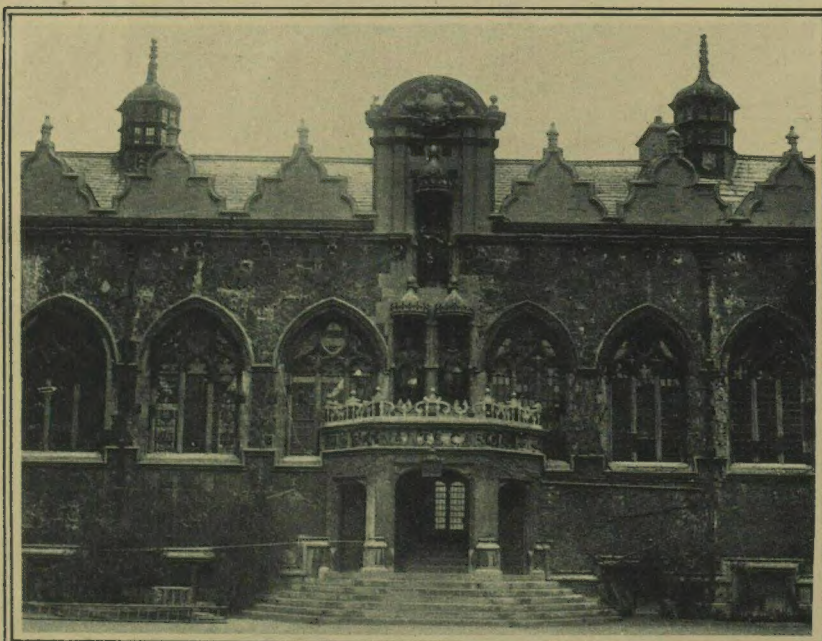
"REVOLVING MANY MEMORIES": CAPTAIN CARPENTER, COMMANDER OF THE "VINDICTIVE" IN THE ZEEBRUGGE RAID, EXAMINING A NEWLY UNVEILED TABLET ON THE MOLE RECORDING THE EVENT.



THE PRINCE OF WALES AT READING: PLAYING A SHOT ON MESSRS. SUTTON'S MINIATURE GOLF COURSE.



UNDER THE NEW CAVERSHAM BRIDGE ON WHICH HE UNVEILED A TABLET: THE PRINCE OF WALES (IN THE BOWS, RAISING HIS HAT) IN A MOTOR-LAUNCH ON THE THAMES AT READING.



A FAMOUS COLLEGE AT OXFORD THAT HAS JUST KEPT THE 600TH ANNIVERSARY OF ITS FOUNDATION: THE EXTERIOR OF THE HALL AT ORIEL.

The inauguration of a monument in St. Nazaire harbour, commemorating the landing of American troops in the war, was begun by a salvo of guns from American and French battle-ships.—At Zeebrugge Prince Charles of Belgium recently unveiled one of a series of plaques on the Mole marking scenes of heroic deeds during the famous raid. The inscription reads: "To commemorate the blocking of Zeebrugge by a British naval force under the command of Vice-Admiral Roger Keyes on St. George's Day, April 23rd, 1918. Here H.M.S. 'Vindictive'—Capt. A. F. B. Carpenter, 'Iris'—Comdr. V. F. Gibbs, and 'Daffodil'—Lt. H. G. Campbell, lay alongside for seventy minutes whilst storming



A SCOTTISH BURGH CELEBRATING THE 800TH ANNIVERSARY OF ITS ROYAL CHARTER: LORD FLEMING AT RUTHERGLEN UNVEILING A REPLICA OF THE MERCAT CROSS.

the Mole in the face of concentrated fire from the German guns."—The Prince of Wales visited Reading on June 25 and unveiled a commemorative tablet on the new Caversham Bridge. He also visited the University, the Royal Berkshire Hospital, and various commercial establishments.—The sexcentenary of the foundation of Oriel College, Oxford, by Edward III., in 1326, was celebrated on June 26.—Rutherglen recently celebrated the 800th anniversary of the granting of its charter by King David I. of Scotland. Lord Fleming, ex-Solicitor-General for Scotland and a native of the town, unveiled a replica (his own gift) of the old Mercat Cross removed in the eighteenth century.



# HOME NEWS OF THE WEEK: EVENTS IN SPORT AND AVIATION.

PHOTOGRAPHS BY L.N.A., ALFIERI, C.N., AND SPORT AND GENERAL.



THE FIRST AUTO-GIRO BUILT IN ENGLAND: TESTS OF SEÑOR DE LA CIERVA'S "WINDMILL" AEROPLANE AT HAMBLE—HAULING IT FOR THE START.



ON ITS FIRST OFFICIAL FLIGHT AT HAMBLE: THE CIERVA AUTO-GIRO WHICH IT WAS ARRANGED TO DEMONSTRATE IN THE R.A.F. DISPLAY AT HENDON.



A GREAT OCCASION IN PUBLIC SCHOOL CRICKET: THE CENTENARY MATCH BETWEEN ETON AND WINCHESTER, PLAYED ON THE WINCHESTER GROUND AND LEFT DRAWN—A GENERAL VIEW OF THE GAME, WITH ETON BATTING, AND A LARGE GATHERING OF SPECTATORS.



AN INTERESTING PHOTOGRAPHIC STUDY OF THE MOVEMENTS OF RACING WHIPPETS: A KEENLY CONTESTED HEAT IN THE CHAMPIONSHIPS AT RANELAGH.

The first Auto-giro, or "windmill" aeroplane, built in this country was tested at Messrs. A. V. Roe's aerodrome at Hamble, near Southampton, on June 22. The machine was designed for the Air Ministry by Señor Juan de la Cierva, and it was arranged that it should be demonstrated to the public in the Air Force Display at Hendon on July 3. At Hamble it was flown by Capt. F. T. Courtney. The feature of the design is that the planes, revolving at 135 revolutions a minute, develop a high lift without the need of rapid forward progress, and consequently



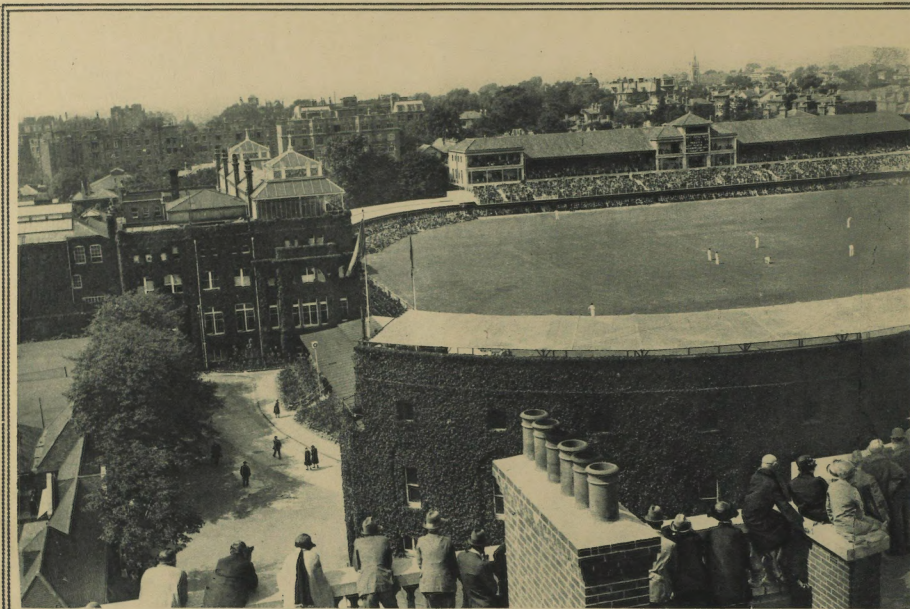
"PICKING-UP" THEIR DOGS AFTER A RACE: COMPETITORS IN THE BRITISH WHIPPET CHAMPIONSHIPS MEETING AT RANELAGH.

the machine can land in its own length. The type has great possibilities for landing on the decks of aircraft-carrier ships.—The hundredth cricket match between Eton and Winchester was played at Winchester on June 25 and 26, and ended in a draw, unluckily for Eton, as the ninth wicket in Winchester's second innings fell on the stroke of time when Eton were leading by 113 runs.—The scores were—Eton, 76 and 323; Winchester, 63 and 223 for nine wickets.—The British Whippet championships meeting was held at Ranelagh on Saturday, June 26.



## MEMORABLE FOR A RECORD INNINGS AND A "NIGHT

PHOTOGRAPHS BY C.N., I.B.,



TAKEN DURING BARDSELEY'S GREAT INNINGS FOR AUSTRALIA ON THE OPENING DAY: A GENERAL VIEW OF LORD'S CRICKET GROUND, THE NEW CANTILEVER STAND (RIGHT),



SAID TO BE THE YOUNGEST PROFESSIONAL BOWLER WHO HAS EVER PLAYED FOR ENGLAND: LARWOOD, THE NEW FAST BOWLER, JUST AFTER DELIVERING A BALL.



UNDER THE NEW CANTILEVER STAND AT LORD'S ON THE SUNNY SIDE OF THE GROUND, MANY SHOWING THE PAVILION

## "ATTACK" ON THE PITCH: THE SECOND TEST MATCH.

AND SPORT AND GENERAL.



GROUND WITH THE SECOND TEST MATCH IN PROGRESS—SHOWING THE PAVILION (LEFT) FROM WHICH THE KING SAW IT, AND THE HUGE CROWD OF SPECTATORS.



DURING THE TEST MATCH: MASSES OF SPECTATORS WITH HANDKERCHIEFS OVER THEIR HEADS—IN THE BACKGROUND.

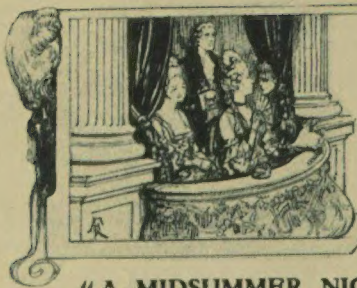


MAKING THE HIGHEST INDIVIDUAL SCORE HITHERTO MADE AT LORD'S IN A TEST MATCH: WARREN BARDSELEY, WHO CARRIED HIS BAT THROUGH THE INNINGS FOR 193.

The second Test Match, which began at Lord's on Saturday, June 26, in contrast to the first at Nottingham abandoned owing to rain, was favoured on the opening day by perfect weather. The King watched the game from the Pavilion during part of the afternoon, and there was an enormous crowd of spectators. Some of the early comers, it was said, had waited all night for admittance. Australia won the toss, and batted all day on an ideal batsman's wicket. After the initial disaster of their captain, Mr. H. L. Collins, being bowled by Root for one, the succeeding batsmen played a careful and steady game. The day was memorable for the great innings by Mr. Warren Bardsley, who went in first, and, when stumps were drawn, was not out 173. On the second day (June 28) he brought it to 193, the highest score ever made at Lord's in a Test Match. The previous highest was Arthur Shrewsbury's 164 in 1886.

Bardsley was still not out at the end, having carried his bat right through the innings. Only two other players have accomplished that feat in a Test Match—Abel at Sydney in 1891-2, and Mr. J. E. Barrett (for Australia) at Lord's in 1890. Abel's score was 132, and Barrett's 67. On the morning of the second day of the match, the groundsmen discovered that someone during the night had apparently tried to ruin the pitch by turning water on it by hose-pipe. Fortunately, it was discovered early, in time to put down sawdust, and the water had affected only the middle of the pitch and not the actual creases. Another notable incident of the second morning's play was the fact that Mr. Carr, the English captain, objected to the ball, whereupon it was examined by the umpires and another was sent for. England's first innings began well, and at the end of the second day the score was 297 for only 2 wickets. Hobbs made 119.





# The World of the Theatre.

By J. T. GREIN.



"A MIDSUMMER NIGHT'S DREAM" AT OXFORD.—BEATRICE WILSON.—SIR A. BUTT ON "A PLAY OF EMPIRE."

IN the bosky depths of Magdalen Grove there are fairy haunts. Sweet music fills the air, and on an elm-branch Puck crouches with impish delight to watch the mischief he has wrought. Out of the far distance, quietly moving, comes Titania with her tiny escort. Under the guiding hand of Miss Muriel Lane, and dressed in fantastic green which Mr. Norman Wilkinson designed, these sprightly children are



RUSSIAN DANCERS IN "THE HOUSE PARTY," AT HIS MAJESTY'S: MME. ALICE NIKITINA AND M. SERGE LIFAR.  
Photograph by I.B.

indeed things of imagination all compact. Miss Jean Forbes-Robertson speaks her lines with such wistful charm and commands her fairies with so rare a grace that we feel this Fairy Queen is no common mortal. Mr. Ker made Puck eerily alive; while Mr. Buckley was a dignified Oberon. Mr. J. P. R. Maude gave a rich study of Bottom, and Mr. Millington's Quince was sharply flavoured. Then the wooings of Demetrius and Lysander by Mr. Michelsen and Mr. Hall, incredible though they may be, were possible in this romantic glade, with such a fateful "fair allure" as Mrs. Joan Buckmaster gave to Helena, and such charm, emotion, vivacity, and temper as Miss Gwen-dolen Evans endowed Hermia with. Miss Evans possessed her part to such perfection that hers was the outstanding performance. The murmurous grove was steeped in magic, and how well Mr. Fagan has used this lovely setting!

Beatrice Wilson: hitherto a name uttered with respect, for hers is a fine record in the classics, mainly achieved in the provinces. But henceforth we shall speak of Beatrice Wilson with enthusiasm. For in a single part, at the Everyman, she has earned more fame than in all the years of her career. It came about through her masterly performance in a play of young Jean-Jacques Bernard, the son of the celebrated humourist, Tristan Bernard, which Mr. John Leslie Frith had translated into fine vital English.

There is very little story in "The Years Between." Three characters and a maid carry on the simple yet infinitely subtle action. Clarisse is a widow in her forties. She is too young

yet to feel old. In her loneliness she is still longing for romance. And it comes to her in the sudden advent of a youthful stranger, while she is lounging and musing in lovely Stresa.

Hers is a case of the flash of lightning—love at first sight. But—bitter disappointment—she discovers that he comes to ask for the hand of her young daughter. Maternal duty compels her to consent. The young couple marry. Clarisse loves him still, and more. A baby is on the horizon. Henceforth strife agitates Clarisse's soul—strife between her love and her motherhood that envies the man for the possession of her daughter. And the man, wholly wrapped up in marital bliss, never perceives the flame that burns in the elder woman's heart. Beyond an occasional outburst of nerves, she never betrays her inner turmoil. "The Spring of the Others"—such is the French title of the play—leaves her behind in solitude. She bears her torment in silence. Even we in the audience can but guess what is going on within her. A superficial hearer would hardly understand the conflict. We behold most of the time a mother envious of her daughter's possession by a third party. We have to read between the lines and scenes—so delicately is her passion veiled. It is one of those characters that could be defiled by the slightest artificiality on the part of the actress, and it is to Miss Beatrice Wilson's infinite credit that she never transgressed, that she restrained her emotions, yet let us feel all the while how fiercely they were at work. Thus Clarisse stood before us a woman true to life—the woman approaching the "dangerous age," who in self-immolation has to realise the tragedy of age, although her heart has remained young and still thirsts for love and all it means. Mr. Lawrence Anderson and Miss Beatrix Thomson were both excellent as the young couple. He was just a pleasant, ordinary young man; she, a bride in the exaltation of happiness temporarily eclipsed by despair. "The Years Between" is a psychological play in the finest sense of the word.

In *The Illustrated London News* of June 12 appeared my plea for "A Play of Empire," and I formulated its nature in the following peroration: "We want plays of colonial history; plays of colonial life as it really is; plays dealing with the natives, with the coloniser, with the correlation between the two; plays—to put it tersely—in which the everlasting question of 'black and white' and 'East is East and West is West' is considered in a new light or a new aspect."

In due course I sent a copy of the article to Sir Alfred Butt—hopeful, because I know him to be one who combines the keenness of an alert man of business with a sincere devotion to the art of the theatre. Many a play has been produced by Sir Alfred simply because he fancied it and would have it done, although he was prepared for more kudos than shekels coming his way. Yet, frankly, I was not prepared for, and was joyfully surprised by, the following reply, which I received almost by return of post with full permission to publish it. He says—

"Had you not already put the question yourself, I should have been tempted to write and say as you do precisely: 'Give me plays of Empire, and if approved they will be produced.' The

ideal for which you strive is, of course, one worthy of the greatest possible consideration and encouragement, not only from the point of view of the Theatre, but from the point of view of the Nation. My only reservation is that the play must *in itself* be entertaining and attractive, and not propaganda; otherwise it would not have a chance of success and your objective would not be achieved. Our world-wide Empire offers endless opportunities for beautiful stage pictures, colour, drama, dancing, and spectacular effects, but where are the authors who will devote themselves to co-ordinating all these factors into a really fine play? I confess that so far I have not been able to find them, despite the fact that a success at Drury Lane can easily mean for the author anything from £20,000 to £40,000 in royalties. 'Rose Marie' has already paid in authors' and composers' fees over £40,000, and is still doing phenomenal business. I am only too willing to say definitely that I will read most carefully any plays which are submitted to me on the lines indicated in your article, and if there is one that—in my judgment—has possibilities of proving a commercial success, I shall be only too glad to give the author a firm contract to produce the play here and pay him, upon acceptance, £1000 on account of royalties."

Now here is a splendid and concrete business proposal which in its terseness is of great portent. As



THE RUSSIAN BALLET, AT HIS MAJESTY'S: MME. LOPOKOVA AND M. LEON WOIZIKOVSKY IN "PULCINELLA."  
Photograph by Lenare.

a matter of fact, I believe the case to be unique—that a London manager offers *One Thousand Pounds cash down on account of royalties* if the suitable play comes his way! Nor need the quizzical query the seriousness of the proposal. Sir Alfred always plays the *grand jeu*, whether it is at Drury Lane or at the Queen's or at Monte. In my experience, it is right that the prize in such a competition, open to all and without reserve of any kind, should be so large as to tempt those dramatists who can afford to travel in quest of their subjects, as well as the home-tied writer who has hitherto given the theatre a wide berth because "plays are not read and have no chance"—a complaint I hear nearly every day. Well, of this I can assure the aspirants. Plays sent to Sir Alfred to his Drury Lane office, marked in the corner, "A Play of Empire," will, as he says, be read and appraised at their real merit; and the greatest pains will be bestowed on making the award.

But I would give one word of advice to intending competitors. Do not send in any play that has done the vain round before; do not consider as "A Play of Empire" a play of which one scene is laid in some colony and the rest in London without any other intrinsic correlation; do not write a play of Empire out of your mere imagination and with no knowledge of colonial life and habits—for you may be assured that Sir Alfred and his helpers will call in colonial authorities to obtain their "fiat" if their own experience would seem insufficient to them. What is wanted is not sheer fiction, but a play that will entertain as well as enlighten, a play that vibrates with life—is *vécu*, as the French call it—and may prove a rivet in the chain of the Imperial ferry that crosses the seas of the world.



IN "BARABAU," GIVEN BY THE RUSSIAN BALLET AT HIS MAJESTY'S: MME. LYDIA SOKOLOVA, AS AN ENGLISHWOMAN.  
Photograph by Lenare.

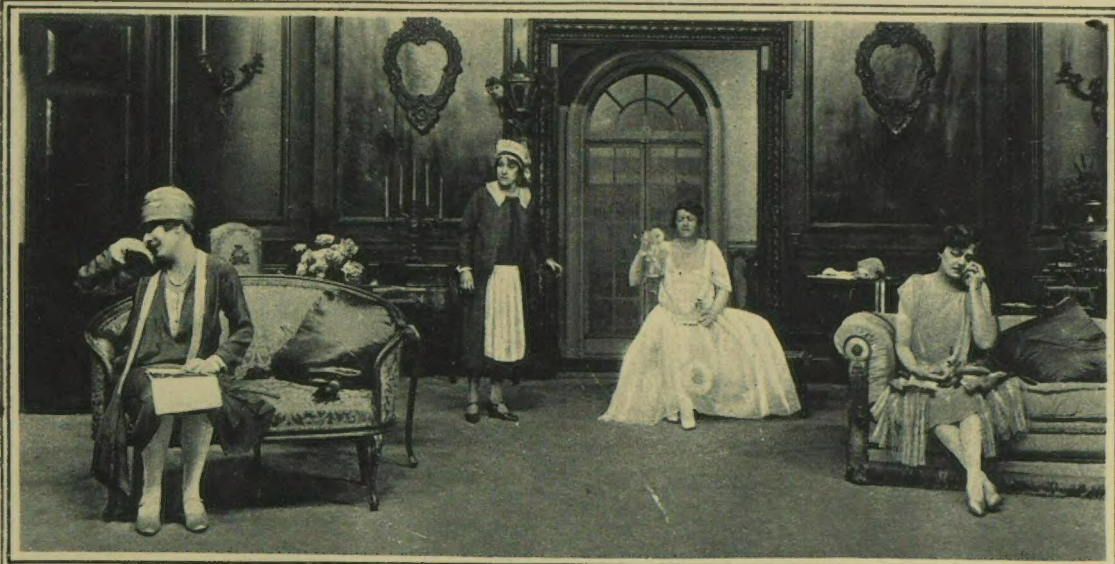


# A SPARKLING DRAMATIC ARTIFICE: "CAROLINE," AT THE PLAYHOUSE.

PHOTOGRAPHS BY STAGE PHOTO. CO.



THE ENCHANTING—IF FOOLISH—CAROLINE:  
MISS IRENE VANBRUGH.



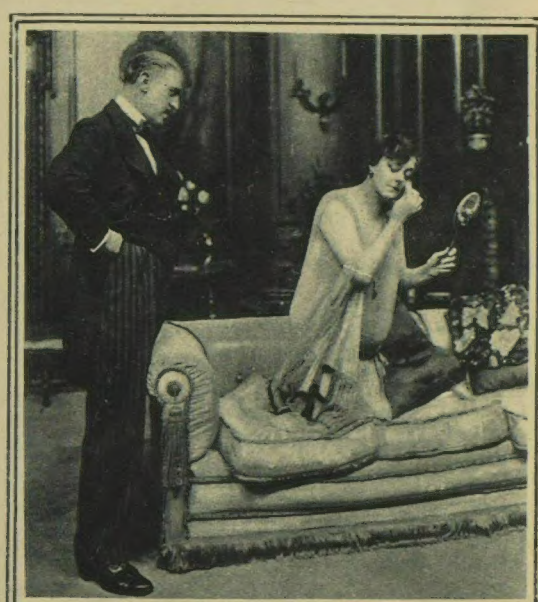
DISCUSSION OF CAROLINE'S SECOND MARRIAGE LEADS TO A STORM OF TEARS: COOPER (MONA HARRISON) SURPRISES MAUDE (EDITH EVANS), ISABELLA (MARIE LÖHR), AND CAROLINE (IRENE VANBRUGH) ALL WEeping.



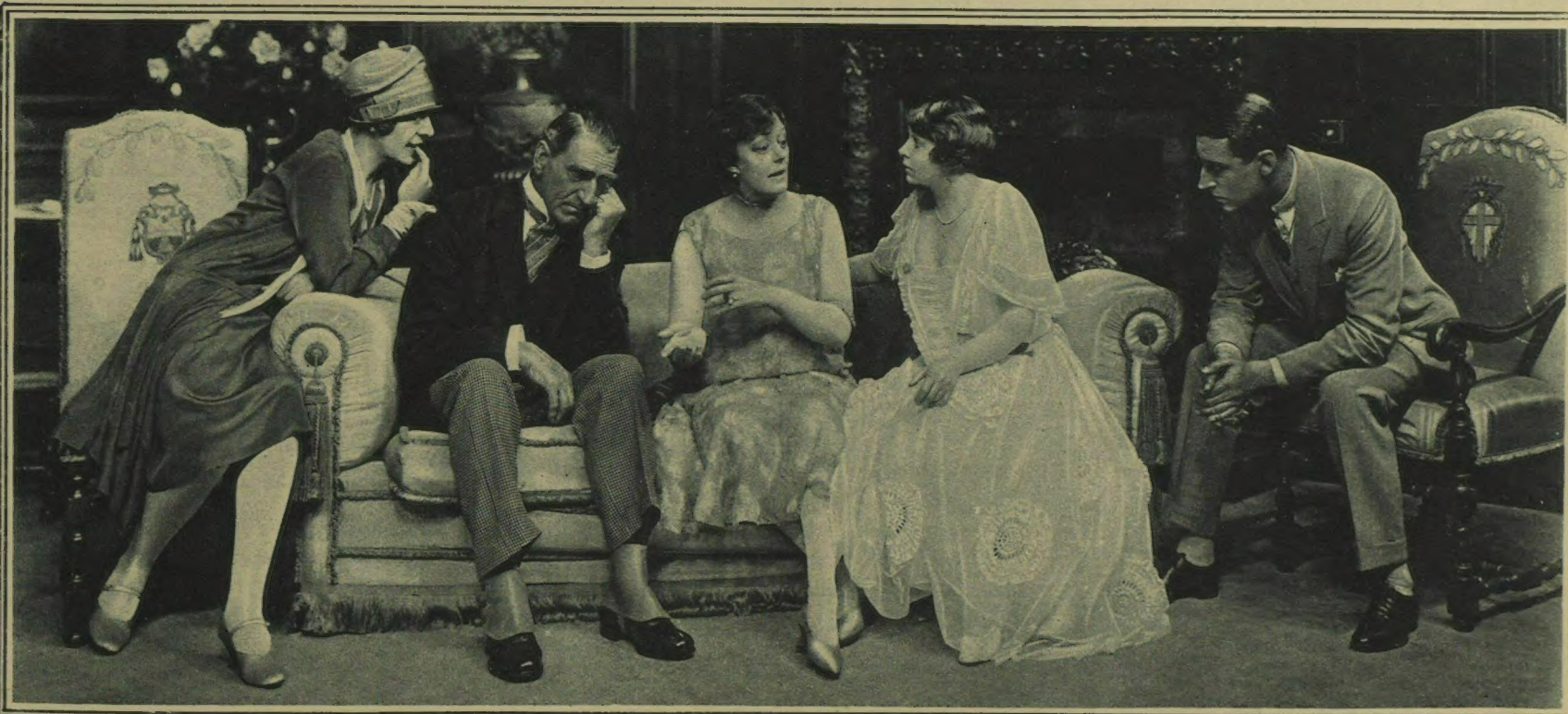
THE DISCUSSION: MAUDE (EDITH EVANS), ISABELLA (MARIE LÖHR), AND CAROLINE (IRENE VANBRUGH).



CAROLINE SHAKES HER SENTIMENTAL ADVISER, MAUDE:  
MISS IRENE VANBRUGH AND MISS MARIE LÖHR.



DR. CORNISH LECTURES CAROLINE ON MIDDLE-AGE:  
MR. ATHOL STEWART AND MISS IRENE VANBRUGH.



CAROLINE TRIUMPHANTLY DESCRIBES HER HUSBAND'S APOCRYPHAL RETURN: MAUDE (EDITH EVANS), ROBERT (AUBREY SMITH), CAROLINE (IRENE VANBRUGH), ISABELLA (MARIE LÖHR), AND REX (HENRY DANIELL).

"Caroline," by W. Somerset Maugham, is a very welcome revival. Caroline's husband has been abroad for ten years. If he were only out of the way, she and Robert Oldham would marry and be ecstatically happy; but, when the news of the husband's death reaches the patient lovers, somehow the situation changes, and the prospect of marriage seems less attractive! Caroline is urged to marry Robert by her friends, the vivacious, witty Maude and the gentle, sentimental Isabella, but she wavers, and wonders if young Rex (Mr. Henry Daniell) would

not make a better husband. As for Robert, he, too, requires to be bolstered up before he makes the expected proposal, and it is left to Dr. Cornish to find a solution to the tangle. He announces that Caroline's husband, Ashley, is not dead, and Caroline's quick wit seizes the opportunity of returning to the *status quo*. She gives a detailed (and entirely fictitious) description of how she has actually seen Ashley—and in a moment everyone is happy again, and Caroline and Robert are still sighing for the bliss which might be theirs.



## BOOKS OF THE DAY.

THE question of war guilt has not yet become academic; it continues to affect current international politics, for the Germans are still very busy explaining that it was not their fault. The literature of the subject, already very extensive, has just received two important additions—"THE MEMOIRS OF RAYMOND POINCARÉ" (1912), translated and adapted by Sir George Arthur; with preface by the Duke of Northumberland, K.G. (Heinemann; 21s. net); and "SARAJEVO," A Study in the Origins of the Great War, by R. W. Seton-Watson, D.Litt., Professor of Central European History in the University of London (Hutchinson; 18s. net).

In a cursory article that must cover several books, I cannot attempt any full discussion of M. Poincaré's work, which, by the way, is only the first of several volumes. I should like to touch briefly, however, on one or two points—in particular, his personality, as it is here indicated.

M. Poincaré is not alone among statesmen in having political enemies; as he tells us, he was "ever a fighter" and has "trodden on many corns in the exercise of authority." His Ruhr policy after the war did not please everybody—but that is another story: here we are concerned with 1912. One critic of his book, I see, applies to him and his ideas such epithets as hard, narrow, mechanically logical, repellent, sardonic, acid, icy, pitiless, and remorseless. Now, I have never seen M. Poincaré in the flesh, but the shrewd face in the frontispiece portrait seems to me to display a not unkindly gleam of humour. Nor can I consider quite callous a man who refers to friends and colleagues

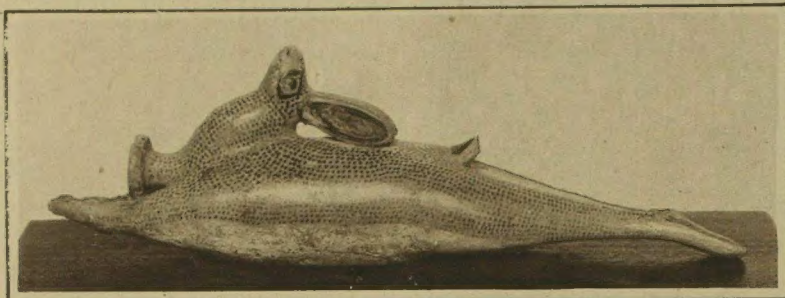
M. Poincaré endorses this. "Certainly war was the last thing which I or any other Lorrainian, on either side of the frontier, sought for." As to German guilt, he quotes a significant letter written from Kiel in January 1912, to a spy in Morocco, among whose papers it was found when he was arrested in 1914. "Between ourselves," says the writer, "naval people calculate that we shall have war as soon as the enlargement of the Kiel Canal is finished and the big ships now in dry dock are launched, i.e.,

Diplomatic documents,"

says Dr. Seton-Watson, "contain Jagow's special wire to the Ambassador in St. Petersburg asking the exact hour of Poincaré's departure, and his request to the Admiralty Staff to provide him with a time-table—days and hours—of the President's cruise. Thus Berlin's share in the plan for deluding and eliminating Poincaré at the height of the crisis is proved up to the hilt. . . . The fact of M. Poincaré's elimination at the most critical period is conveniently slurred over by many of those who denounce him as one of the foremost war criminals."

Yet another link with M. Poincaré occurs in "FIFTY YEARS OF ARMY MUSIC," by Lieutenant-Colonel J. Mackenzie-Rogan, Director of Music to H.M. Brigade of Guards, with a Preface by General Seely and twenty-six illustrations (Methuen; 15s. net), for the frontispiece shows the author shaking hands with the French President during the visit of the Guards' bands to Paris in May 1917. There were stirring scenes on that occasion, notably one at the Opera, where the bandsmen, in full-dress uniform, occupied 250 balcony stalls. "When all was quiet," writes Colonel Mackenzie-Rogan, I called out from my box, 'Vive la France!' Instantly

the bandsmen took the cue and repeated in a roar—"Vive la France!" The huge audience, electrified, responded with a volley of 'Vive l'Angleterre!' Similar enthusiasm greeted the Guards' bands in Rome the next year, but perhaps their most impressive experience was playing at the Front to the accompaniment of German shells.



AN INTERESTING GREEK PARALLEL TO TUTANKHAMEN'S PERFUME-BOX: A CORINTHIAN SCENT-BOTTLE IN THE FORM OF AN OUTSTRETCHED HARE. (SIXTH CENTURY B.C.)

somewhere in 1914." For English readers, the book has a special value from the constant allusions to this country and its policy, and genial references to King Edward, King George, and the Prince of Wales. A signed photograph of the Prince, given to M. Poincaré in 1912, forms the only other illustration. Serious students of history will collate the book carefully with such works as Lord Grey's "Twenty-Five Years." There is much to support the Duke of Northumberland's description of M. Poincaré as "of all foreign statesmen the most consistent and the firmest of our friends."

Dr. Seton-Watson's "Sarajevo" brings the study of the war's immediate origins up to date in the light of the latest available material. He points out that the original German theory, "which made of Britain and Sir Edward Grey the villains of the piece, has long since been exploded," and that the subsequent attempt to fix the blame on Russia has also been conclusively refuted. He lays stress on the Balkan side of the question, in view of the recent tendency to shift the responsibility on to Serbia. His final conclusion is that "by deliberate action, often thought out to the smallest details, Vienna and Berlin had by July 23 created a diplomatic situation from which nothing short of a miracle could have saved Europe, and that the main responsibility for the outbreak of war must therefore rest upon their shoulders."

One cogent example of those deliberate actions "thought out to the smallest details" brings us back to M. Poincaré, who, on July 15, 1914 (being then President), left Paris for a second visit to St. Petersburg. With him were the French Premier, M. Viviani, and the Russian Ambassador, M. Isvolsky. They set out on their return voyage from Russia late at night on July 23. Dr. Seton-Watson explains that Count Berchtold (the Austrian Foreign Minister) wanted to prevent the Russian and French statesmen from realising the full gravity of the situation before they parted company, and to prevent French intervention before the expiry of the Austrian ultimatum to Serbia. It suited his purpose that, during that brief period, the French President and Premier should be at sea in the Baltic.

Now we come to certain of those "smallest details." "The German Government . . . knew that the Note was to be delivered in Belgrade between 4 and 5 p.m. on July 23, as being the earliest moment which would ensure its tenour not becoming known in St. Petersburg before Poincaré's departure." It occurred, however, to Herr von Jagow (the German Foreign Minister) that if the Note were delivered before 5 p.m. news of it might just reach St. Petersburg before M. Poincaré left, so he wired to Vienna, and the delivery was postponed till 6 o'clock. "The German



GREEK CERAMIC ART OF THE EARLY OR MIDDLE CYCLADIC PERIOD, ABOUT 2000 B.C.: A KERNOS, OR CLUSTER-VASE, PROBABLY DISCOVERED IN A TOMB AT PHYLACOPI IN MELOS.

in terms of warm regard, as in the following passage, apposite to recent events in France—

Aristide Briand often came from his office along the Seine and Tuileries to my room, which was always open to him. He was already, what he thirteen years later described himself to the Chamber, 'a man of conversation,' and one never ceased to admire his almost uncanny gift of penetration, his consummate tact, his quasi-feline charm, which sometimes reminded me of my Siamese cat, or of Anatole France's "Sleeping Prince of the City of Books." Briand's collaboration, and more especially his *flair* in foreign affairs, became more valuable and more delightful every day.

I deduce from this that M. Poincaré is fond of animals, and no man, I think, can be a complete villain who keeps a cat. I keep a cat myself.

It must, I fear, be conceded that M. Poincaré does not love the Germans, but even a German—Maximilian Harden—absolved him from war guilt. "You can represent M. Poincaré," he said, "as an instrument of every evil; but to say that he is the author of war is easy for him to disprove. Poincaré never wishes his fair Lorraine to be turned once more into a battle scene."



ANCESTORS OF OUR (PRE-WAR) SOVEREIGNS AND HALF-SOVEREIGNS: EARLY BRITISH GOLD COINS, RECENTLY ADDED TO THE HISTORICAL TREASURES OF CAMBRIDGE.

The Fitzwilliam Museum at Cambridge, in its seventeenth Annual Report, mentions a number of very interesting new acquisitions, and four of them are illustrated on this page. The early British gold coins are not described in detail.

Illustrations by Courtesy of the Director of the Fitzwilliam Museum.



REPRESENTING THE ANCIENT CERAMIC ART OF SOUTHERN ITALY: AN APULIAN ASKOS OF THE TYPE FOUND AT CANOSA AND ADJOINING SITES.

There is nothing so exhilarating as military music, and its *verve* has entered into these reminiscences of the man who has done so much to make the "massed bands" famous. Colonel Mackenzie-Rogan has known the Army from within since he enlisted as a band boy in 1867, has served in Ireland, India, Canada, and South Africa, and has come in contact with many eminent and interesting people. He writes in a soldierly, straightforward style, enlivened with many an amusing yarn. I have seldom encountered a more enjoyable autobiography. Under the illustrations he modestly omits his own name, but I fear he is not sufficiently diminutive to escape notice.

The war provided an infinite variety of experiences and suggestions, which have produced an infinite variety of books. Here are two, for example, which afford a typical contrast, one in verse and the other in prose—"CONFLICT AND QUEST," by Francis Seymour Stevenson, with coloured frontispiece (Longmans; 10s. 6d. net), and "AN ESCAPER'S LOG," by Duncan Grinnell-Milne, M.C., D.F.C., late

[Continued on page 18.]



# X-RAYS SOLVE AN ART PROBLEM: THE REVELATION OF AN "ORIGINAL."

BY COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK.



BEFORE CLEANING: A PORTRAIT OF A LADY, ASCRIBED TO FRANZ POURBUS THE YOUNGER (1569-1622), WITH THE FACE "OVER-PAINTED" BY A NINETEENTH-CENTURY HAND TO PRODUCE "IDEAL" PRETTINESS.



REVEALING THE OLD FACE BENEATH THE NEW, ALMOST INTACT, AND CAPABLE OF RESTORATION: THE X-RAY PHOTOGRAPH OF THE PORTRAIT BEFORE IT WAS CLEANED—SHOWING ALSO CROSS-BARS AT THE BACK OF THE PANEL.



AFTER CLEANING: THE ORIGINAL PORTRAIT RESTORED (AFTER X-RAY DIAGNOSIS) BY REMOVAL OF THE LATER PIGMENTS—SHOWING THE REAL FACE, WITH LARGER NOSE AND LIPS, AND SLANTED EYES.

THESE photographs illustrate an interesting experiment in the use of X-rays in art connoisseurship, made recently at the Fogg Art Museum of Harvard University. The portrait was attributed on general grounds, and specially from the painting of the lace collar, to Franz Pourbus the Younger (born at Antwerp in 1569), but the face had evidently been over-painted in later times. It was doubtful whether, on cleaning off the new face, the old one would appear, or whether it had been lost or irreparably damaged. The X-rays proved that the old face was there, almost intact, and that it was worth while to undertake the restoration.

Describing this X-ray solution of an art problem, the "Bulletin" of the Metropolitan Museum of Art, New York, says: "The X-rays, broadly speaking, distinguish between old paint, which intercepts to a noticeable degree the X-ray, and new paint, through which it passes more freely. . . . The success of the experiment is strikingly manifest. The X-ray recorded a woman's face differing in several respects from that on the surface of the painting. . . . Where the face seen by the naked eye had the prettiness of an 'ideal portrait' of recent times, the face revealed by the shadowgraph is that of a real person. If it is idealised, it is idealised according to the more robust convention of the period just preceding

that of Rubens. The X-ray showed that the painted surface beneath the re-paint extended intact over the middle portion of the panel, the only damages being a chip out of the forehead and a crack running through the left side of the face. In the shadowgraph these damages show as white areas, due to the opaque filler used in renovating the portrait. The cross-bars over the entire panel are a shadow-record of the cradling which braces the panel at the back. This cradling, and repaints on the front, hid from the eye the fact that the original panel had been inlaid in a panel larger by about 1½ inches on each side, but the X-rays revealed the fact, as can be observed in the darker band at the top and bottom."



# TUTANKHAMEN: THE MUMMY,

## THE ROYAL DIADEM, GOLD AND JEWELS—AND IRON.

A RESUMÉ OF MR. HOWARD CARTER'S WORK IN EGYPT LAST SEASON.

AS Mr. Howard Carter will not make any public statement this year, but will confine himself to the private lecture delivered to the Society of Antiquaries on Thursday, July 1, and to a few kindred discourses on equally domestic occasions, the following *résumé* of his work in Egypt last season is exceptionally noteworthy; for no archaeological discovery of recent times so captured and has so held the imagination as that which revealed the funeral chambers of Tutankhamen in the Valley of the Kings, with their astounding hoard of art treasures, the unique nest of shrines enclosing the quartzite sarcophagus, the three magnificent coffins—the first and second of wood covered with sheet gold and finely inlaid, the innermost of solid gold—the beautiful, perfectly fashioned gold mask, and, above all, the body of the boy-King, a mummy which, treated with all reverence, will rest for ever in its royal tomb at Thebes.

It is a fact, indeed, and a fact at which none will marvel, that the Cairo Museum, wherein the majority of the relics are exhibited, has become a rallying point for travellers from all over the world. As Sir Percival Phillips had it: "Tutankhamen's coffin seems to fascinate people of every nationality and of every walk of life. . . . Tourists there are, of course, in almost unending streams."

Experience having shown that it would be well to resume investigation of the tomb of King Tutankhamen and its contents as soon as the decline of the great summer heat made this practicable, Mr. Howard Carter left London in the September of 1925 and began work early in October.

The programme decided upon was: (1) to raise the nest of three coffins from the quartzite sarcophagus; (2) to open and examine these coffins; and (3) to investigate the mummy. This took eight months—until the end of last May—and Mr. Carter was fortunate not only in attaining success, but in having excellent assistance. During the examination of the mummy, for example, he had the expert and necessary aid of Dr. Saleh Bey Hamdi, formerly Director of the Medical School at Kasr-el-Eini, Cairo; and that of Dr. Douglas Derry, Professor of Anatomy at the same school; while he was much helped as to questions pertaining to chemistry and preservation by Mr. A. Lucas, the Egyptian Government's Chemist to the Cairo Museum.

Further, it was arranged that everything should be done with the utmost scientific care, but in such a manner that it would be practicable to permit visits to the tomb early in the tourist season, thus meeting the Egyptian Government's wishes. As a result, over 12,300 inspected the tomb between the January and the March, and a large number were allowed to see the work in the laboratory.

Anticipations of trouble were realised. The task of opening the three elaborate coffins without damaging them was exceedingly intricate. As was told in our issue of Feb. 6 last, the second coffin fitted so tightly into the first that the first had to be lowered from the second by means of tackle; and, before the third and innermost coffin could be detached from the second, the pitch-like material into which the consecration oils had coagulated had to be removed with extreme care. In due course, however, the sculptured lid of the second coffin was lifted, to disclose the coffin of solid gold, a wonder-work representing Tutankhamen in the form of Osiris, with crossed hands holding the Crook and Flail. This was illustrated in our issue of Feb. 6;

is shown in this number as it was when found; and later will be given in all the splendour of its colours, its gold, its *cloisonné* of semi-precious stones—fitting climax and companion to our colour-pictures of the gold head of the coffin and the gold mask that covered the face of the mummy.

Further difficulty was experienced in dealing with the mummy and preserving it, for it was in a very bad state. Needless to say, the embalmers had done their best, but burial custom had defeated them. The body was swathed in layer after layer of cambric-like wrappings, but the consecration

some of the "finds," beginning with those pictured in this number of *The Illustrated London News*. Full details appear under the photographs of these, but it may be added that the King's perfume-box was lying under the innermost coffin, and that the Nekhebet collar was designed to be protective.

With regard to the daggers, each of which had a golden girdle, attention may again be called to the one with the blade of iron that resembles steel and is therefore a most important milestone in the development and growth of the history of civilisation. We have here the earliest authentic instance of iron

overtaking bronze, and it was from this moment that Egypt, the greatest Empire of the Age of Bronze, showed her first signs of decline. There were, it must be remarked also, two other specimens of iron among the King's ornaments—one in the form of an amuletic head-rest; the other a symbolical "Eye of Horus" upon a gold bangle. This is vital. Accidental pieces of iron, mostly of uncertain date, were found in Egypt before these particular specimens, but in the present discovery we have for the first time absolute proof of the use of iron in the manufacture of arms of offence, amulets, and royal ornaments of a religious character. There is little doubt that this metal came from Asia Minor, whence it was imported in large quantities a century and more later, during the Ramesside reigns.

And in connection with ornaments, it is to be recorded that, covering the royal mummy, and included within the wrappings, were over a hundred-and-forty objects of an amuletic and a personal kind, all displaying the skilled craftsmanship of the Theban jewellers of the New Empire, and of a refinement that would tax the goldsmiths and silversmiths of to-day.

Further evidence of the profusion of wealth with which it seems to have been customary to adorn the mortal remains of those ancient Pharaohs who were buried in the Royal Necropolis, the Valley of the Kings, was found in the gold stalls covering each of the young King's fingers and toes; in the gold sandals upon the feet; and in the fifteen magnificent and massive rings, finely wrought in gold and other materials, including chalcedony, turquoise, and resin, which were on the fingers or near the hands. This, to say nothing of the gold mask over the head. "The whole of this," wrote Mr. Carter a while ago, "is of massive burnished gold, equivalent to £5000 of bullion. The beaten gold is inlaid with lapis-lazuli, felspar, carnelian, calcite, obsidian, and polychrome glass. It is a superb example of Egyptian art. Not only is it life-size, but, on comparison with the mummy, a life-like portrait."

To return to Tutankhamen himself: the anatomical examination of the body proved that he was about eighteen years of age at the time of his death, and that, from a structural point of view, he bore a remarkable resemblance to his father-in-law, Akhen-Aten: in fact, according to ana-

tomical measurements, it would be difficult to find two men more alike, and it cannot be imagined that this is attributable to accident. Careful study suggests, indeed, that Tutankhamen was a son of Akhen-Aten by one of the less official weddings of that ruler, and that he was married to the Crown Princess, a custom not uncommon among the Pharaohs and designed to ensure the continuation of the dynasty. (Nefertiti, the great royal and official wife, had no male issue.) The question that arises is: Who was Tutankhamen's mother? It may be that she was some relation to the Grand Chamberlain, Ay, who succeeded Tutankhamen, and may have been co-ruler with him.



WITH TWO FIGURES OF THE BOY-KING AS HORUS, AND THE FEATHERS OF TRUTH ON THE LID: TUTANKHAMEN'S GOLD PERFUME-BOX (6 TO 7 INCHES HIGH).

Tutankhamen's perfume-box is of gold with a silver pedestal. The lid comprises the Feathers of Truth and the Solar Disc inlaid with polychrome glass and carnelian. The front of the double cartouche-form box depicts the young King as Horus beneath the Solar Disc, with pendent uraei and the ankh symbol of life. The figures of the King, elaborately chased, hold the emblems of his office—the crook and the flail. On the sides of the box, heavily embossed and chased, is a symbolical ornament denoting eternity.

There is little doubt that this box once held sacred oils.

N.B.—A NATURAL COLOUR REPRODUCTION OF THIS PERFUME-BOX, IN ITS ACTUAL SIZE, WILL BE GIVEN IN A LATER ISSUE.

Photograph by Mr. Harry Burton, of the Metropolitan Museum of Art, New York. (World Copyright Strictly Reserved.)

unguents had provided a disturbing factor. Originally in a liquid, or a semi-liquid condition, and of a fatty matter—resin and, perhaps, wood pitch—they had coagulated and decomposed in the course of the centuries, and had not only acted destructively on fabric and ornaments, but had caused the mummy to adhere fast to the coffin. The scientific unwrapping hoped for failed in consequence; but, despite all that, every object of artistic and antiquarian value was saved, thanks to the efforts of chemist—and jeweller.

Thus were protected for posterity not only the three coffins and the mask, but much else. Witness

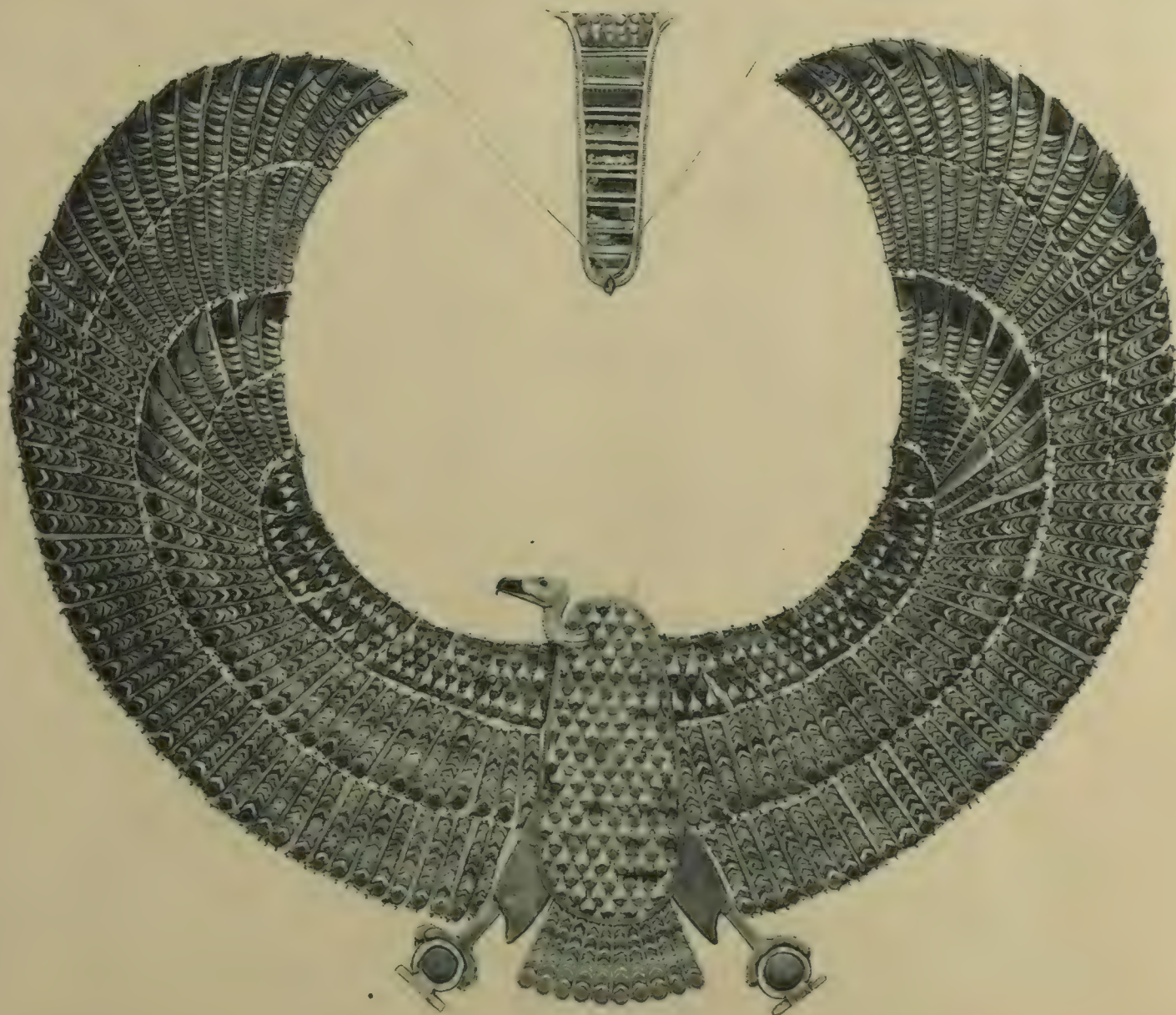


# FOUND ON TUTANKHAMEN'S MUMMY: A PHARAOH'S JEWELLERY.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



REPRESENTING THE BA-BIRD THAT WAS THE KING'S SPIRIT, WITH A DIADEM SIMILAR TO THAT ACTUALLY FOUND ON TUTANKHAMEN'S HEAD (AND ILLUSTRATED ON PAGES 18 AND 19): A GOLD PECTORAL, FINELY CHASED AND INLAID, FROM THE OUTER TRAPPINGS OF THE MUMMY.



COMPOSED OF 255 SEPARATE GOLD PLAQUES, FINELY INLAID, AND THREADED TOGETHER BY MEANS OF TINY EYELETS: "THE COLLAR OF NEKHEBET," A WONDERFULLY CONSTRUCTED FLEXIBLE PECTORAL—SHOWING (TOP CENTRE) THE GOLD WIRE BY WHICH IT HUNG FROM THE KING'S NECK AND THE COUNTERBALANCE AT THE BACK.

The pectoral shown in the upper illustration was found among the exterior trappings of Tutankhamen's mummy. It takes the form of the Ba-Bird that is his spirit. It is of gold, finely chased on its under surface and inlaid on its upper surface with-turquoise, carnelian, and lapis lazuli. The reader will see that around its headdress is a diadem similar to the one actually found on the King's head (as shown on pages 18 and 19). Concerning the Collar of Nekhebet, it should be noted that among the massive jewellery found within the wrappings of the King's mummy were a number of gold, cloisonné-work, and beadwork collars, of which

this is a fine example. It covered the whole of the King's chest, the tips of the wings enveloping his shoulders. It is flexible in construction, being composed of 255 separate gold plaques, finely inlaid in cloisonné fashion with red jasper, lapis lazuli, and turquoise-coloured opaque glass. On the upper and lower margins of each plaque are tiny eyelets, by which each plaque or feather of the various "districts" of the bird's wings were threaded together by blue faience and minute gold bead borders. In the illustration is seen the gold wire by which it hung from the neck, with a cloisonné tag, or counter-balance, that hung at the back.

N.B.—Reproductions in natural colours of the above two pectorals will appear in a later issue.



# THE MAGNET THAT IS DRAWING MANY THOUSANDS TO EGYPT: TUTANKHAMEN'S MUMMY IN ITS MASK OF SOLID GOLD.



THE GREAT  
SARCOPHAGUS  
IN WHICH THE  
MUMMY OF  
TUTANKHAMEN  
WILL BE  
REVERENTLY  
PLACED TO REST  
FOR EVER:  
THE INTERIOR  
OF THE  
SEPOLCHRE.

The climax of Mr. Howard Carter's great discovery of Tutankhamen's tomb was the finding and unwrapping of the actual mummy. The large photograph is made up of three sections, which it is impossible to join exactly, owing to slight variations of scale, but the junctions are close enough. This composite photograph depicts the mummy *in situ*, as first revealed. Covering the head is the gold mask with conventional beard, which had been removed when the photograph was taken for the colour reproduction of the mask given in our issue of February 13, lest it should spoil the likeness to the beardless boy-king. The gold hands, separate and sewn to the linen, hold the emblems, the crozier and flail—unfortunately decayed. Pendant from his neck is a large black scarab. Below is the magnificent Ba-Bird pectoral, illustrated on page 15. Dependent from it are the trappings of the mummy in the form of gold plaques and cloisonné-work. Under and between them will be noticed the exterior surface of the oxidised linen wrappings. The lower photograph on the left depicts the gold coffin when first discovered. It was completely covered by a linen shroud. Around the neck is a floral collarette composed of real flowers sewn upon a papyrus paper backing, with brilliant blue disc-shaped falence beads. A napkin had been tucked between the head-dress and the sides of the second coffin. It will be noticed that the inlaid eyes have been disintegrated by decomposition set up by consecration unguents poured over the King and his inner coffin. The wonderful relics of Tutankhamen attract vast numbers of visitors to Egypt. Most of the relics, except the mummy and sarcophagus, have been placed for safe keeping in the Cairo Museum.



SHOWING THE COLLARETTE OF REAL FLOWERS THAT BLOOMED IN EGYPT OVER 3000 YEARS AGO: THE HEAD OF THE INNER GOLD ANTHROPOID COFFIN, WITH THE INLaid EYES DISINTEGRATED BY DECOMPOSITION CAUSED BY THE CONSECRATION UNGUENTS; AND A NAPKIN, TUCKED BETWEEN THE HEAD AND THE SIDES OF THE SECOND COFFIN.



AS MR. HOWARD CARTER FIRST FOUND IT: TUTANKHAMEN'S MUMMY (PHOTOGRAPHED IN THREE SECTIONS)—SHOWING THE GOLD MASK OVER THE HEAD, WITH CONVENTIONAL BEARD ATTACHED, TRIPLE NECKLACE, GOLD HANDS, AND BA-BIRD PECTORAL.

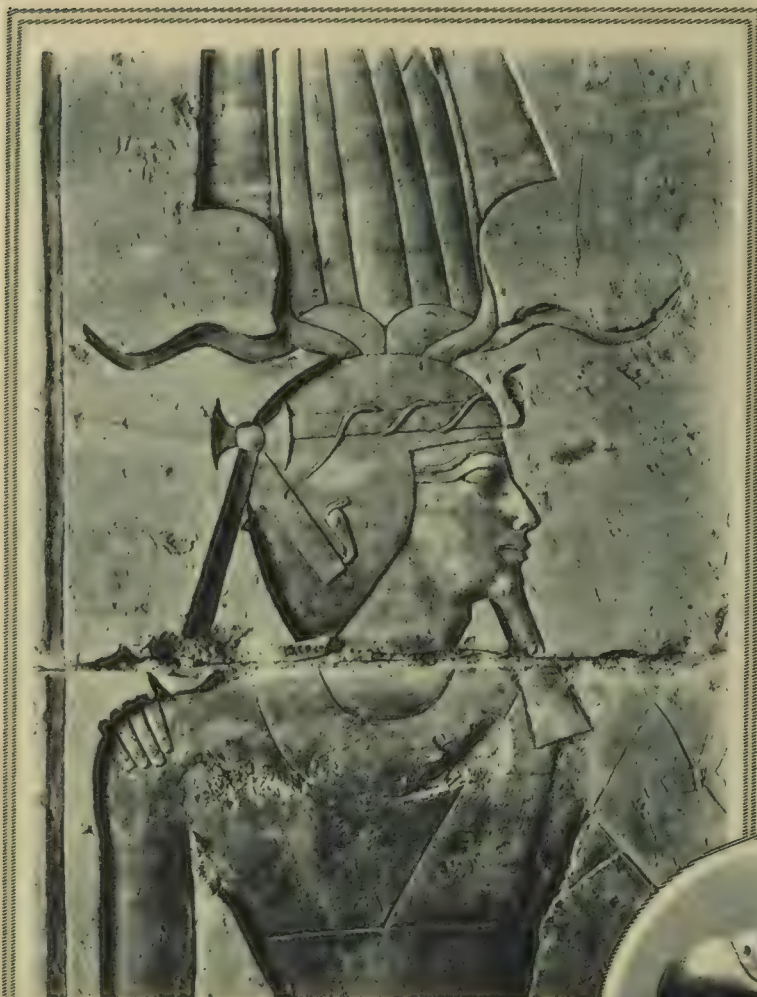
THE CLIMAX OF THE GREAT TUTANKHAMEN DISCOVERY: THE KING'S MUMMY AND THE INMOST GOLD COFFIN THAT CONTAINED IT.

PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



# THE LATEST TUTANKHAMEN DISCOVERIES: A UNIQUE GOLD DIADEM.

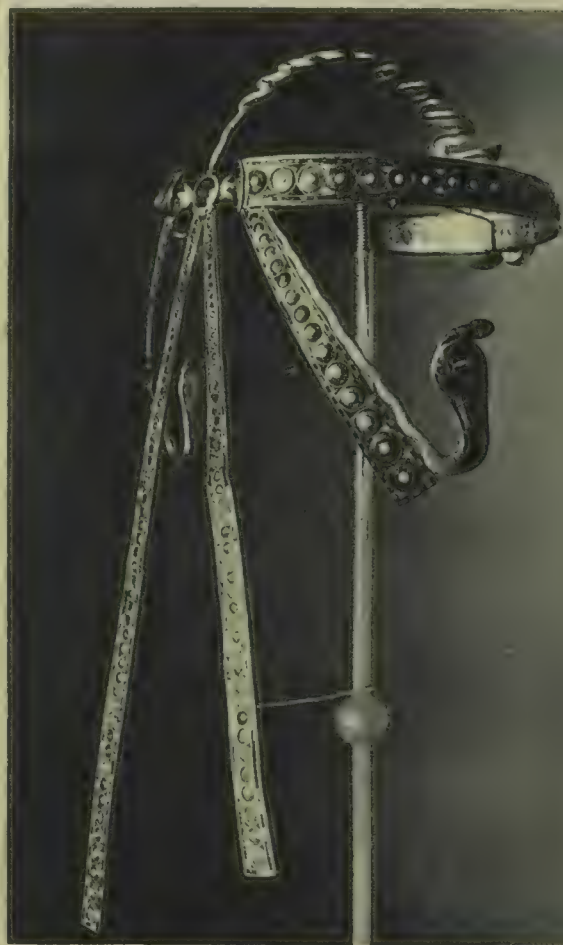
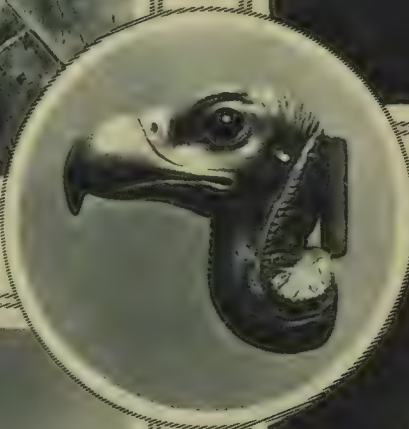
PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



WEARING A SIMILAR DIADEM A CENTURY BEFORE TUTANKHAMEN: A BAS-RELIEF OF THOTHMES III., FROM THE DEIR-EL-BAHARI TEMPLE.



THE FIRST PHARAONIC DIADEM EVER FOUND: THAT FROM THE HEAD OF TUTANKHAMEN'S MUMMY, WITH THE NEKHEBET VULTURE AND BUTO SERPENT.



SHOWING ONE OF THE MASSIVE GOLD URAEI ON THE SIDE APPENDAGES, AND THE TWO BACK "RIBBONS": TUTANKHAMEN'S GOLD DIADEM.



SHOWING THE BACK FASTENING ATTACHABLE TO ANY CROWN: THE VULTURE HEAD SEPARATED.

SEEN FROM BEHIND: TUTANKHAMEN'S DIADEM, SHOWING THE SYMBOLICAL BOW AT THE BACK, THE RIBBONS, AND SIDE APPENDAGES.

These photographs show, in further detail, and from various points of view, the wonderful workmanship of Tutankhamen's gold diadem, of which we give a reproduction in colour on page 19. The diadem is the first actual diadem of a Pharaoh that has ever been discovered, although those of other princes and princesses have come to light, and it was found, moreover, in place on the mummified head of the King to whom it belonged. It is of a very early type, dating back to the Old Kingdom in Egypt, nearly

3000 B.C. The first of the photographs given above shows a bas-relief from the sculptures of the Deir-el-Bahari Temple, portraying King Thothmes III., who lived a hundred years before Tutankhamen, wearing a similar diadem. The insignia (the Vulture and Serpent, emblems of the Two Kingdoms, Upper and Lower Egypt) are removable from the diadem, having special fastenings at the back to fit on to whatever crown the King might be wearing. Tutankhamen died about 1350 B.C.



## THE FIRST OF ITS KIND EVER FOUND: TUTANKHAMEN'S GOLD DIADEM.

AFTER A PHOTOGRAPH BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



THE FIRST PHARAONIC DIADEM EVER DISCOVERED: THE GOLD DIADEM FROM THE MUMMY OF TUTANKHAMEN.

Although other diadems of ancient Egyptian princes and princesses have been found, this is the first Pharaonic diadem ever discovered, and it was on the Pharaoh's own head, encircling the brows of Tutankhamen's mummy. It is of simple fillet type, and of a very early origin, dating back to the Old Kingdom in Egypt, nearly 3000 B.C. Tutankhamen himself died about 1350 B.C. The diadem is surmounted by the royal insignia, the Nekhebet Vulture and the Buto Serpent of the Two Kingdoms, Upper and Lower Egypt respectively. The fillet,

which is ornamented with contiguous circles of carnelian, with central gold bosses, bordered with lapis lazuli and turquoise glass, ends in a symbolical bow at the back in the form of a solar disc and papyrus flowers of sardonyx and malachite. The pendent ribbons are decorated similarly to the fillet, and also the side appendages, to the upper margins of which are attached massive and finely chased inlaid gold uraei. In the wonderful relics of Tutankhamen Egypt possesses a magnet of interest that will draw countless visitors to come and see them.



# "THE EARLIEST AUTHENTIC INSTANCE OF IRON OVERTAKING BRONZE."

AFTER PHOTOGRAPHS BY MR. HARRY BURTON, OF THE METROPOLITAN MUSEUM OF ART, NEW YORK. (WORLD COPYRIGHT STRICTLY RESERVED.)



1. "A MOST IMPORTANT MILESTONE IN THE DEVELOPMENT OF CIVILISATION": ONE OF THE TWO TUTANKHAMEN DAGGERS, WITH AN IRON BLADE RESEMBLING STEEL AND IN PERFECT PRESERVATION.

ACCORDING to our latest information, these daggers, which were found among the quantity of jewellery on Tutankhamen's mummy, are of very exceptional interest. The blade shown in No. 2 is of specially hardened gold, with haft ornaments of granulated gold enriched by alternate bands of cloisonné work of semi-precious stones. On one side of its gold sheath (left in No. 3) is a feather pattern in cloisonné. On the other side (No. 4) is embossed a most interesting scene of wild animals. Like the dagger itself, it is Ægean in character, but the handicraft is Egyptian. The other dagger (No. 1, and on right in No. 3), with the rock-crystal knob, is similarly decorated on the haft, but the astounding feature is that its blade is of *iron*, in perfect preservation and resembling steel—a fact that gives us a most important milestone in the development of civilisation. We have here the earliest authentic instance of iron overtaking bronze. It is from this moment that Egypt, the greatest empire of the Age of Bronze, shows her first steps in decline. The black spots on the blade (in No. 1) are only traces of rust—oxidation caused by decomposition of the fatty matters in the unguents used upon the King.



2. WITH A BLADE OF GOLD AND RICHLY ORNAMENTED HAFT: ONE OF TWO MAGNIFICENT DAGGERS FOUND ON TUTANKHAMEN'S MUMMY.



3. IN THEIR SHEATHS: THE SAME TWO DAGGERS SHOWN ABOVE UNSHEATHED—THAT ON THE RIGHT HAVING A ROCK-CRYSTAL KNOB ON THE HAFT.



4. ÆGEAN IN CHARACTER BUT OF EGYPTIAN HANDICRAFT: THE OTHER SIDE OF THE LEFT-HAND SHEATH IN NO. 3, BEAUTIFULLY EMBOSSED WITH WILD ANIMALS.





## Ancient Egyptian Art: Its Present-Day Vogue.



**H**AND-IN-HAND with Mr. Howard Carter's epoch-making discoveries is the revival of the vogue for things Egyptian in London and Paris, and the rapid spread of that vogue to the United States and South America. Even before the discovery of Tutankhamen's tomb, the fact that the ancient Egyptians were great artists, and that certain of their achievements were entitled to rank with the world's masterpieces, was recognised among savants and men of taste; and the sale of the famous MacGregor collection, in 1922, went far towards bringing this to the knowledge of the general public.

The exquisite chalice in brilliant blue glaze, with its elaborate marsh scenes of fowls and fishers, and its rows of waterfowl, wading cattle and horses, was a revelation to many; and when, on the second day of the sale, the spirited bidding for this piece

collection of the gods and amulets could probably be formed at a cost of less than one hundred pounds; and Messrs. Spink and Son, the well-known antiquaries, would doubtless engage to give the novice

times affirmed that a form of monotheism underlies the apparent grossness of Egyptian pantheism.

This pantheism was not a well co-ordinated system, but a worship of nature and of its leading manifestations, and its multifarious developments were governed by local rather than national considerations.

As time went on, the growing importance of certain places led to the absorption of the tutelary deities of contiguous villages in the god of the chief town; or those deities came to be regarded as impersonations of the dominating god. Thus at No-Amon (Thebes), which was a city of the god Amen, the worship of the sun-crowned ram overshadowed and absorbed that of the divinities revered in the places adjacent: at Leontopolis, the cult of the lion-headed



IN BRONZE, AND AN EXCEPTIONALLY LARGE AND FINE EXAMPLE: A HAWK OF HORUS.

rose to £2800, it was generally felt that things Egyptian had come into their own at last.

There were other sensations on the fourth day, when the panels and top-piece of an ivory casket of the Saïte period climbed to £630, and two ivory tablets—inscribed in the one case with the name of Menes, the founder of the Egyptian monarchy, and in the other with the name of King Den, a sovereign of the First Dynasty—brought respectively £320 and £350. These tablets were less than half the size of an ordinary playing card.

On the following day, a blue glass head of Amenhetep III., only 1½ in. high, rose to £520, and a small glass bowl fetched nearly £200; though the day of greatest surprises was the ninth, when the merest fragment of a head of Khafra (Fourth Dynasty) climbed to £440, an extraordinary pre-dynastic figure of a bearded man in black basalt brought £370, and the yet more wonderful obsidian head of Amenemmes III. reached the colossal sum of £10,000.

The Second Egyptian Exhibition of the Burlington Fine Arts Club had been held a few months before the MacGregor sale, and to these two events may be attributed—perhaps more than to anything else—the revived interest in the Valley of the Nile and its wonderful antiquities.

We have quoted some high sale-room figures, but it would be a mistake to suppose that all Egyptian antiquities, or, indeed, the greater proportion of them, are to be reckoned in such lordly terms of value. With care and proper guidance, a really representative



IN DUCK-EGG GREEN, AND INSCRIBED: A FINE EGYPTIAN BALSAMARY.

in collecting a very creditable start on approximately half that figure.

Certainly no class of antiquarian study could be more alluring, opening up as it does the whole social life of this interesting people. In dynastic times—the period to which most of the models of gods and amulets, and all the scarabs, belong—the chief Egyptian deities were identified with the more beneficial elements and natural features—the sun, moon, earth, water, and so forth; but such nature-gods were not separated altogether from the conception of a supreme creator-god—whether Ptah, Seker, Ra, or some other, as the prevailing system might impose. They were his limbs, or attributes; and for this reason it has been some-



IN BRONZE; 15 INCHES HIGH; AND OF THE XVIIIth DYNASTY: A CAT.

Sekhet superseded or largely modified the worship of the gods of the surrounding country; while no fewer than seventy local deities were identified with Hathor, the great goddess of Dendera, even at a comparatively early period.

Facts like the above indicate how full the subject is, and how vastly attractive it is bound to become even to the tyro. To one who has really launched his boat and pushed out boldly on the sea of inquiry, the possibilities are boundless, for the theme is practically inexhaustible.

A fascinating and practically unworked field of Egyptian archæology is the bead, and here, again, the services of such a firm as Messrs. Spink and Son may be safely counted upon. A large volume might be made on the evolution of the bead in ancient times, and a good country—doubtless the best country—to begin with would be Egypt. From the rough stone beads of pre-dynastic times to the exquisite oval carnelian beads of the Twelfth Dynasty, or the matchless mosaic beads of the Eighteenth, how great is the advance!

For the wealthier collector the field is perforce a much wider one—a succession of fields, indeed, where the arts of the jeweller (Egyptian jewellers were unexcelled in their day, and have found no worthy rivals since), the potter, the sculptor, and the craftsmen in wood or ivory are all in evidence, and in their best expressions are all art of the highest order.

Our illustrations are from objects in the Antique Galleries of Messrs. Spink and Son, 6, King Street, St. James's, S.W.1.



IN BLACK BASALT: A HEAD OF KING AMASIS II



# “STARS OF TOURNAMENT” AT WIMBLEDON: NOTABLE MEN PLAYERS.

PHOTOGRAPHS BY C.N., G.P.U., SPORT AND GENERAL, TOPICAL, AITKEN, AND L.B.



THE FIRST ROYAL COMPETITOR AT WIMBLEDON: THE DUKE OF YORK, WHO IS LEFT-HANDED, TAKING A HIGH “SMASH” IN THE MEN'S DOUBLES, PARTNERED BY WING-COMMANDER LOUIS GREIG (ON LEFT).



WATCHING THE MATCH IN WHICH THE DUKE AND COMMANDER GREIG WERE BEATEN BY MR. A. W. GORE AND MR. H. ROPER BARRETT: THE DUCHESS OF YORK (EXTREME LEFT) IN THE ROYAL BOX.



SHAKING HANDS AFTER THEIR SINGLES MATCH: MR. H. O. KINSEY, AN AMERICAN (ON RIGHT), THE WINNER, AND MR. F. D. B. SPENCE.



A FRENCHMAN BEATS AN AMERICAN: (L. TO R.) M. HENRI COCHET AND MR. VINCENT RICHARDS LEAVING THE COURT AFTER THEIR MATCH.



ONE OF BRITAIN'S LAST “HOPES” ELIMINATED: MR. J. C. GREGORY (AT BACK) BEATEN BY M. COCHET (IN FRONT) AFTER A HARD STRUGGLE BY 3 SETS TO 2.



ENGAGED IN DEFEATING THE OTHER OF THE LAST TWO BRITISH “HOPES” (MR. C. H. KINGLEY): M. JACQUES BRUGNON IN PLAY.



TAKING A DRINK OF ICED WATER DURING A TOUGH CONTEST: M. JEAN BOROTRA AND HIS CZECHO-SLOVAK OPPONENT, M. KOZELUH, WHOM HE BEAT BY 3 SETS TO 1.



WEARING THE CAP THAT MAY INTRODUCE A NEW LAW-TENNIS FASHION: M. JEAN BOROTRA, ONE OF THE FRENCH PLAYERS FANCIED FOR THE CHAMPIONSHIP.

Great interest was added to the Wimbledon tournament by the appearance on the courts of the Duke of York, the first royal competitor who has ever taken part in the championships. He and his partner, Wing-Commander Louis Greig, played the two veterans, Mr. A. W. Gore and Mr. H. Roper Barrett, and though defeated put up a hard fight. The Duke is a left-handed player with a high reach. The Duchess of York was a keenly interested spectator of the game from the Royal Box.—The last two British representatives in the singles, Mr. J. C.

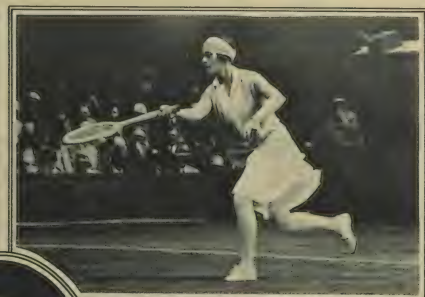
Gregory and Mr. C. H. Kingsley, were both beaten by Frenchmen in the fifth round, after hotly contested matches which each went to five sets. Mr. Gregory went down to M. Cochet, and Mr. Kingsley to M. Brugnon. The other two players who got through the fifth round into the semi-final were Mr. H. O. Kinsey (U.S.A.), who beat Mr. P. D. B. Spence (South Africa) and M. Jean Borotra, who beat M. Kozeluh, of Czecho-Slovakia. M. Borotra won the Doubles last year with M. Lacoste, who won the Singles but has not competed this year.

# “STARS OF TOURNAMENT” AT WIMBLEDON: NOTABLE WOMEN PLAYERS.

PHOTOGRAPHS BY L.B., CENTRAL PRESS, PHOTO PRESS, HARRANG, G.P.U., PAUL O'DONÉ, AND L.N.A.



BEFORE SHE RETIRED ALTOGETHER FROM THE CHAMPIONSHIPS: MILE. LENGLEN PARTNERED IN THE MIXED DOUBLES BY M. JEAN BOROTRA, WHO, SHE SAID, PULLED HER THROUGH.



THE SPANISH LADY CHAMPION WHO HAS BECOME VERY POPULAR WITH THE SPECTATORS AT WIMBLEDON: SEÑORITA E. D'ALVAREZ, HERE SEEN IN PLAY AGAINST MISS HOLMAN.



AFTER THEIR SINGLE IN THE THIRD ROUND: (L. TO R.) MISS RYAN AND MRS. GODFREY (THE WINNER).



ONE OF THE MOST ATTRACTIVE OF THE LADY COMPETITORS AT WIMBLEDON: SEÑORITA D'ALVAREZ.



A WELL-KNOWN AMERICAN COMPETITOR: MRS. MALLORY (IN PLAY AGAINST MISS JOAN FRY).



A CHARMING FRENCH COMPETITOR: MILE. VLASTO, WHO PARTNERED MILE. LENGLEN IN THE LADIES' DOUBLES.

There was general regret that Mile. Suzanne Lenglen, who has been six times lady champion, found herself obliged, owing to ill-health, to retire altogether from this year's tournament at Wimbledon. Her decision was announced on June 29, after she had already withdrawn from the singles. Although very disappointing, it was not altogether a surprise in view of the various incidents that had occurred in connection with her matches, and the news that she was subject to fainting



THE YOUNGEST LADY COMPETITOR: MISS BETTY NUTHALL (AGED 15) WITH HER PARTNER, H. W. AUSTIN.



COMPELLED BY ILL-HEALTH TO WITHDRAW ENTIRELY FROM THE TOURNAMENT: MILE. LENGLEN (RUBBING HER SHOULDER).

fit. Before her retirement, Mile. Lenglen was partnered in the Mixed Doubles by M. Jean Borotra, and in the Ladies' Doubles by Mile. Vlasto. They were beaten by Miss Ryan and Miss Brown, the American pair. Señorita d'Alvarez, the lady champion of Spain, has won great favour with the spectators at Wimbledon this year. Mrs. L. A. Godfree was lady champion in 1924 under her maiden name of Miss Kitty McKeane.

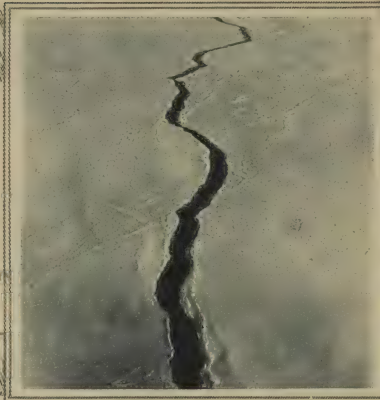


# THE NORTH POLE FROM THE AIR: AMUNDSEN'S PHOTOGRAPHS OF THE FIRST TRANS-POLAR AIRSHIP FLIGHT.



IN THE CABIN OF THE "NORGE" OVER THE NORTH POLE: THE RADIO OPERATOR (RIGHT FOREGROUND) SENDING OUT MESSAGES TO THE WORLD.

TYPICAL OF THE NORTH POLAR LANDLESS "ICE-SCAPE": A "LEAD" (WATER LANE) IN THE ICE IN "THE WHITE AREA" BETWEEN THE POLE AND ALASKA.



MOUNTED ON STEEL-POINTED RODS TO STICK IN THE ICE: FLAGS OF NORWAY, ITALY, AND THE UNITED STATES READY TO BE DROPPED AT THE NORTH POLE.



CONQUEROR OF BOTH THE POLES: CAPTAIN ROALD AMUNDSEN, LEADER OF THE EXPEDITION, IN ONE OF THE TWO CHAIRS ABOARD THE "NORGE"—WITH A POLAR MAP ON THE WALL.



IN THE STEERING ROOM ON BOARD THE "NORGE" DURING HER FLIGHT ACROSS THE NORTH POLE: CAPTAIN WISTING AT THE HELM OF THE AIRSHIP.



WHAT THE NORTH POLE LOOKS LIKE FROM THE AIR: A PHOTOGRAPH OF THE ICE WASTES TAKEN FROM THE "NORGE"—SHOWING, IN THE CENTRE, ONE OF THE THREE FLAGS DROPPED FROM THE AIRSHIP, STUCK IN THE ICE ON A STEEL-POINTED ROD, AND THE OTHER TWO VAGUELY SEEN IN THE LEFT-HAND LOWER CORNER.



WRITING HIS MESSAGE FROM THE NORTH POLE: MR. F. RAMM, THE ONLY JOURNALIST WHO TRAVELLED FROM EUROPE TO AMERICA WITH THE "NORGE."

We are now able to reproduce the actual photographs taken at the North Pole, and in its vicinity, on board the airship "Norge" during Captain Amundsen's historic flight, last May, from Spitzbergen to Alaska across the Pole. The landing at Teller, in Alaska, on May 14, has already been illustrated in our issue of June 19. In a radio message dated "The Norge," near Nome, May 14," Mr. F. Ramm, the special correspondent of the "Daily Chronicle" on board the airship, said: "When the 'Norge' left King's Bay, Spitzbergen, on Tuesday morning (May 11), our total load was 12 tons, including gasoline. By magnetic land bearing and sun compasses we set a course true North, following the meridian of King's Bay wireless station. We had bright sunshine except the last hour before the Pole. Our course was continuously checked by radio-goniometer and longitude observations when the sun was in a favourable position. The sun's position was favourable when we ascertained that we had arrived at the Pole at 2.30 a.m. on Wednesday (May 12). Here we went down low and slowed

down the engines. Amundsen, Ellsworth, and Nobile dropped their countries' flags mounted on steel-pointed rods. Thus the rods steered vertically into the ice and remained standing. All the crew had caps off during the ceremony, and it was a beautiful sight to see the flags against the glittering snow. We circled round the Pole and set a course for Point Barrow, Alaska. We were now all gazing for 'land ahead' in a region 1250 miles across and containing a million square miles never before seen by human eyes. At last the ice Pole had been not only reached, but passed. Everybody shook hands warmly with everybody, and we were all bright smiles as we flew South in the Western Hemisphere." It may be recalled that Captain Amundsen's second-in-command was Mr. Lincoln Ellsworth, of the United States, and that Commander Nobile was the designer and navigator of the "Norge," which was built in Italy, and crossed England on its way from Rome to Spitzbergen.



# FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.

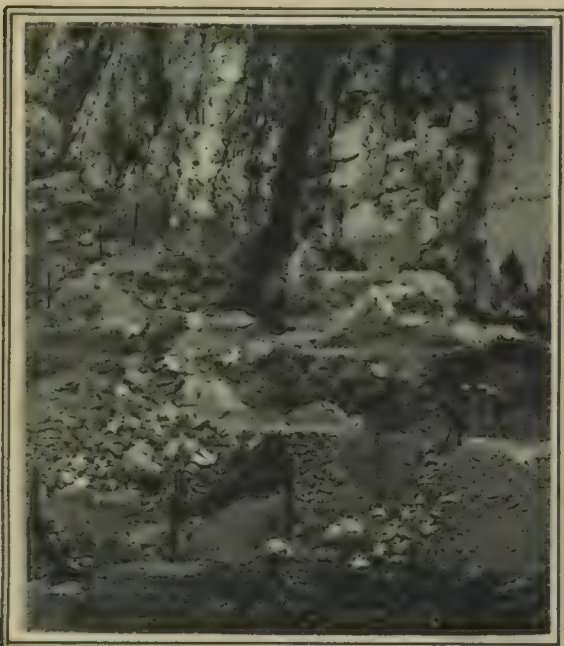
PHOTOGRAPHS BY I.B., CENTRAL PRESS, TOPICAL, L.N.A., C.N., BARRATT, AND PHOTOPRESS.



"CHARLES II." TAKING THE SALUTE AT THE "LODGING OF THE COLOUR": A PICTURESQUE INCIDENT FOR THE ROYAL TOURNAMENT REHEARSED AT THE TOWER BY THE GUARDS.



IN RESTORATION UNIFORMS AT THE TOWER: GUARDSMEN AS ARQUEBUSIERS, PIKEMEN, AND THE ROYAL "TRAIN," REHEARSING AN OLD COLOUR CEREMONY FOR THE TOURNAMENT AT OLYMPIA.



WHERE A 20,000-YEAR-OLD SKULL HAS BEEN FOUND, WITH FRAGMENTS OF MOUSTERIAN IMPLEMENTS: A SITE NEAR DEVIL'S TOWER, GIBRALTAR.



THE TELEPHONE'S JUBILEE: ONE OF THE ORIGINAL BELL TRANSMITTERS (R) BESIDE ONE OF THE LATEST AUTOMATIC TELEPHONES (LEFT, SHOWN IN SECTION).



IN PARIS BEFORE THEIR VISIT TO LONDON: THE KING (LEFT) AND QUEEN OF SPAIN WELCOMED AT LONG-CHAMP ON THEIR ARRIVAL FOR THE GRAND PRIX.



AN INTERESTING EVENT AT THE "ZOO": THE NEW BABY SEA-LION (AT THE AGE OF SIX DAYS) WITH ITS MOTHER, WHO NOW HAS A FAMILY OF TWO.



AN OBJECT-LESSON IN THE DANGER FROM DISEASE-CARRYING INSECTS: NEW ENLARGED WAX MODELS OF PLAGUE-CARRYING FLEAS AT THE NATURAL HISTORY MUSEUM, SOUTH KENSINGTON.

Full-dress rehearsals of historical episodes for the Royal Tournament at Olympia (July 8 to 24) were held at the Tower, an appropriate setting for the picturesque old uniforms.—An important anthropological discovery was made recently at Gibraltar by Miss D. A. E. Garrod, of Oxford and the Institute of Human Palæontology in Paris. She found parts of a skull estimated at not less than 20,000 years old, and similar to the famous Gibraltar skull of 1843. A significant feature of the discovery was that fragments of Mousterian implements were found with the skull.—The jubilee of the invention of the telephone by Alexander Graham Bell was celebrated in London on June 24 by the Institution of Electrical

Engineers, and an exhibition of instruments was opened at the Science Museum.—The King and Queen of Spain, who were lately in Paris, and saw the Grand Prix at Longchamp, arranged to arrive in London on June 30, and attend the R.A.F. display at Hendon on July 3.—A new baby sea-lion (brother to one born a year ago and still thriving) was born at the "Zoo" about a fortnight ago. The parents came from California, and the father is probably the largest sea-lion ever kept in captivity.—Remarkable models of disease-carrying insects, on a greatly enlarged scale, have just been placed in the central hall of the Natural History Museum. They are the work of Mrs. Blackman, Miss Edwards, and Mr. Engel Terzi.



# HOME EVENTS OF THE WEEK: AVIATION AND SPORT.

PHOTOGRAPHS BY "FLIGHT," C.N., G.P.U., I.B., AND CENTRAL PRESS.



ONE OF A SQUADRON OF NEW MACHINES CHOSEN TO TAKE PART IN THE R.A.F. PAGEANT: A "GLOSTER GAMECOCK" SINGLE-SEATER FIGHTER.



AFTER THE MYSTERIOUS FLOODING OF THE TEST MATCH PITCH AT LORD'S: GROUNDSMEN LAYING SAWDUST ON THE SOAKED PATCHES, WITH THE TWO CAPTAINS, MR. H. L. COLLINS AND MR. A. W. CARR (RIGHT IN GROUP OF THREE), LOOKING ON.



PREPARING FOR THE THIRD OF HIS GREAT EMPIRE AIR TOURS—A 26,000-MILE FLIGHT TO AUSTRALIA AND BACK: MR. ALAN COBHAM (LEFT) AND HIS ENGINEER EXAMINING THE SEAPLANE TO BE USED.



A BRITISH MOTOR-BOAT THAT WAS IN THE FINAL CONTEST OF THE INTERNATIONAL RACES ON THE THAMES: MISS N. B. CARSTAIRS' "NEWG," DRIVEN BY A FRIEND.



THE WINNER OF THE IRISH DERBY: THE MAHARAJAH OF RAJPIPLA LEADING IN EMBARGO (STEVE DONOGHUE UP) AFTER THE RACE AT THE CURRAGH.

The Gloster-Gamecock single-seater fighter, fitted with a 420-h.p. Bristol Jupiter air-cooled radial engine, is the latest machine of its class adopted by the Royal Air Force. A squadron of these machines was selected to take part in the R.A.F. pageant at Hendon on July 3.—As noted under our double-page illustrating the Test Match, the head groundsman at Lord's, Mr. White, found early on the morning of the second day that patches of ground on and near the pitch had been flooded by a hydrant. He stopped the flow of water just in time to save the pitch from being ruined, and sacks of sawdust were emptied on the wet places.—Mr. Alan Cobham on June 28 gave a demonstration, at Messrs. Short's



LADY GOLF CHAMPION FOR THE FOURTH TIME: MISS CECIL LEITCH (L.) CONGRATULATED BY MRS. PERCY GARON, WHOM SHE BEAT IN THE FINAL AT HARLECH.

seaplane works at Rochester, with the machine chosen for his new Empire flight to Australia, on which he was expecting to start within the next few days.—In the international motor-boat races for the Duke of York's trophy, between Putney and Kew on the Thames, the winner on the first day (June 27) was Miss N. B. Carstairs' "Newg," and on the second day Herr Krueger's "Sigrid IV." As the trophy goes to the first boat getting two wins, a further race was arranged for the 29th.—The Irish Derby, run at the Curragh on June 24, was won by the Maharajah of Rajpipla's Embargo, ridden by Steve Donoghue.—Miss Cecil Leitch has now won the Ladies' Open Golf Championship for the fourth time.



## PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY C.N., TRIM (WIMBLEDON), FOX PHOTOS, ELLIOTT AND FRY, ROUGH, BASSANO, LASSALLE, AND HILLS AND SAUNDERS (OXFORD).



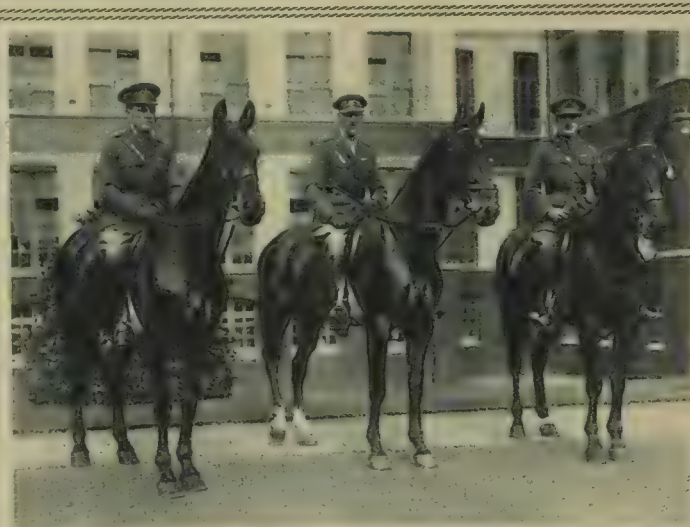
**THE ETON v. WINCHESTER CENTENARY MATCH:** The combined teams, including (for Eton) H. E. H. P. C. Hope, P. V. F. Cazalet, L. Cecil, M. Ward, M. H. de Zoete, D. H. Studley Herbert, G. N. Capel Cure, D. Lomax, C. K. H. Hill-Wood, R. C. C. Whittaker, and D. W. A. W. Forbes; (for Winchester) L. D. K. Fleming, P. G. T. Kingsey, R. S. G. Scott, P. S. W. Milligan, N. U. Coates, E. P. King, H. E. Scott, E. H. Cadogan, R. S. Walker, A. M. Tew, and P. N. Towns- end. (N.B.—Names not in order of position.)



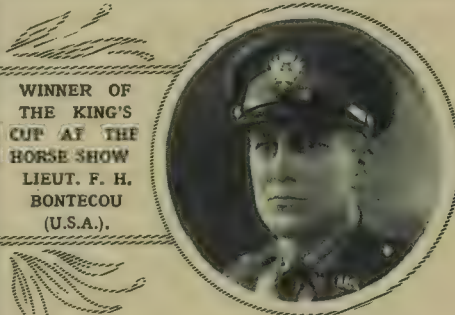
**BRITISH LAWN-TENNIS EX-CHAMPIONS AT WIMBLEDON:** (Left to right) Front Row—Miss M. Watson, Mrs. Hillyard, Miss L. Dod, Mrs. Sterry, Mrs. Lambert Chambers, Mrs. Geen, Mrs. Larcombe, Mrs. L. A. Godfree; Middle Row—Messrs. H. W. W. Wilberforce, Hon. F. Bowes-Lyon, H. Baddeley, W. Baddeley, L. A. Godfree, Max Woosnam, Rev. C. E. Weldon, J. Pim, W. J. Hamilton, F. O. Stoker; Back Row—J. T. Richardson, Canon J. T. Hartley, P. F. Hadow, M. J. G. Ritchie, C. P. Dixon, S. H. Smith, F. Riseley, R. Lycett, A. W. Gore, H. Roper Barrett.



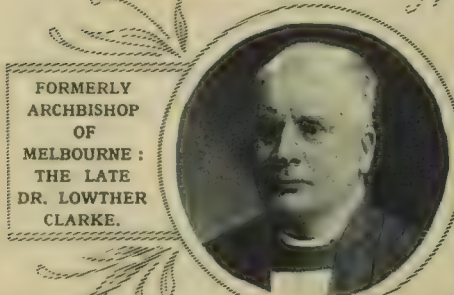
**KILLED IN AN  
AEROPLANE  
CRASH: THE  
LATE MAJOR  
STANLEY  
PACKMAN.**



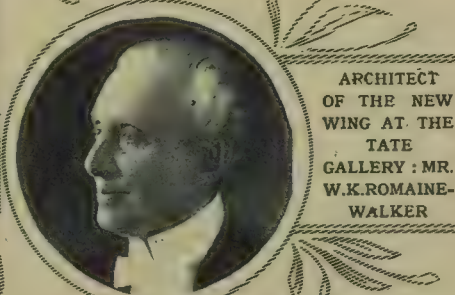
**WINNERS OF THE PRINCE OF WALES'S CUP AT THE HORSE SHOW:** THE ENGLISH TEAM (L. TO R.)—LIEUT.-COL. MALISE GRAHAM, LIEUT.-COL. GEOFFREY BROOKE, AND CAPT. G. W. E. HEATH.



**WINNER OF  
THE KING'S  
CUP AT THE  
HORSE SHOW  
LIEUT. F. H.  
BONTECOU  
(U.S.A.).**



**FORMERLY  
ARCHBISHOP  
OF  
MELBOURNE:  
THE LATE  
DR. LOWTHER  
CLARKE.**



**ARCHITECT  
OF THE NEW  
WING AT THE  
TATE  
GALLERY: MR.  
W.K.ROMAINE-  
WALKER**



**THE OXFORD ENCENIA:** A GROUP INCLUDING DISTINGUISHED RECIPIENTS OF HONORARY DEGREES—(L. TO R.) FRONT ROW: SIR JOHN SIMON, THE DUCHESS OF ATHOLL, LORD DUNEDIN, LORD SALISBURY, DR. WELLS (VICE-CHANCELLOR), VISCOUNT CAVE (CHANCELLOR), DR. F. W. PEMBER (WARDEN OF ALL SOULS), SIR AUSTEN CHAMBERLAIN, DAME ETHEL SMYTH, LORD HEWART (LORD CHIEF JUSTICE); MIDDLE ROW: SIR HENRY NEWBOLT, AIR CHIEF-MARSHAL SIR HUGH TRENCHARD, SIR JAMES CRAIG, LORD READING, LORD ERNLE, SIR FRANK DICKSEE, P.R.A., SIR CHARLES OMAN, M.P.; BACK ROW—MR. A. C. SEWARD (VICE-CHANCELLOR OF CAMBRIDGE), DR. L. R. PHELPS (PROVOST OF ORIEL), SIR WILLIAM BRAGG, AND SIR W. FLETCHER.

The centenary cricket match between Eton and Winchester is illustrated on page 7. As there noted, it ended in a draw.—Our photograph of the past lawn-tennis champions was taken recently at Wimbledon, on the occasion of the Jubilee parade before the King and Queen.—Major Stanley Packman was killed while testing an aeroplane at Cramlington on June 24. He was one of the leading civil pilots in the North of England, and was instructor of the Newcastle-on-Tyne Aero Club.—The Most Rev. H. Lowther Clarke became Bishop of Melbourne in 1902, and three years later received the title of Arch-

bishop. He retired in 1920.—Mr. W. K. Romaine-Walker and Mr. Gilbert H. Jenkins were the architects of the new wing of the Tate Gallery presented by Sir Joseph Duveen, and opened on June 26 by the King.—An Encenia of unusual importance was held in the Sheldonian Theatre at Oxford on June 23, when a number of distinguished men and women received honorary degrees. It was presided over by Viscount Cave, the Lord Chancellor, who is Chancellor of Oxford University. Among recipients of degrees who were unable to attend were the President of the French Republic (M. Doumergue) and M. Briand.





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# THE GREATEST DISCOVERY OF ANCIENT SCULPTURE THIS CENTURY.

PHOTOGRAPH BY THE ARCHÆOLOGICAL DEPARTMENT OF THE ITALIAN ADMINISTRATION OF CYRENAICA.



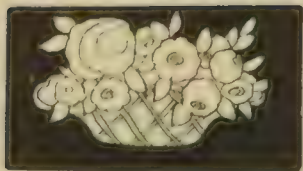
BELIEVED TO BE AN EXACT REPLICA OF THE LOST MASTERPIECE OF PHIDIAS IN THE TEMPLE OF ZEUS AT OLYMPIA: A COLOSSAL MARBLE HEAD OF ZEUS RECENTLY FOUND, IN FRAGMENTS, NEAR THE GREAT TEMPLE AT CYRENE (NOW PROVED BY AN INSCRIPTION TO HAVE BEEN DEDICATED TO THE OLYMPIAN ZEUS)—TWO VIEWS OF THE HEAD.

The great excavations carried on by the Italian Department for Colonial Affairs at Cyrene have lately brought to light a wonderful Græco-Roman reproduction of the head of the celebrated statue of the Olympian Zeus of Phidias. Of this miracle of ancient sculpture—the grandest production of the grandest Greek artist—nothing had been handed down to us but the descriptions of Pausanias and others, the unanimous admiration of the ancient world, and a representation on some Elean coins, chiefly on a silver one now in the British Museum. The Olympian statue was of colossal



size, over 40 feet high, although seated, and was wrought entirely in gold and ivory on a throne of ebony enriched with enamelled colours. The head was singularly powerful, and the face majestic, but calm and serene. These characteristics are to be seen almost identically in the Cyrenæan copy. This epoch-making discovery is due to the distinguished Roman archæologist, Dr. Giacomo Guidi, the new Inspector of Antiquities in Cyrenaica, who, excavating the courtyard of the so-called Great Temple, facing the Acropolis, collected hundreds of small fragments, which might easily have escaped the attention of a common explorer. Piecing them together with marvellous patience, he produced an almost entire reconstruction of the magnificent head. Further excavations may bring to light not only the minute pieces still wanting, but also the remains of the body. An inscription unearthed by Dr. Guidi among the remains of the hitherto nameless temple confirms the attribution of the statue, stating that this was the great temple erected by the city to the Olympian Zeus.



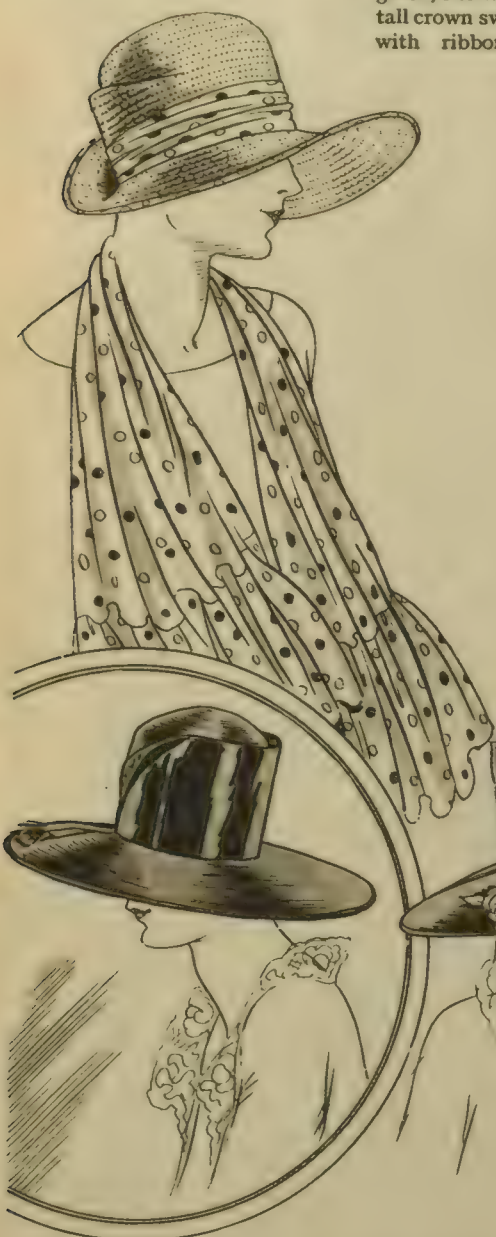


### Any Time is Sale Time Now!

During this month there are prizes to be captured every second of the day, and it is never too late to set out on a sale campaign. Simple summer frocks are to be had for ridiculously small sums, while Paris models, which suffered an eclipse owing to the strike and the bad weather, are offered in many cases at half their original cost price—very opportune bargains for everyone who is visiting the fashionable *plages*. And when the summer outfit has been completed, there is the early autumn to be thought of, and the far-seeing woman with a reputation for being well dressed on a limited allowance of "pin money," will find many gilt-edged investments in warmer coats and suits included in the tempting array.

### The New "Spanish" Hat.

The picturesque sweep of the Spanish "toreador" hat is the latest millinery mode, and it is seen at its best in the attractive model pictured below, which comes from Henry Heath, 105, Oxford Street, W. Two views are given, showing the tall crown swathed with ribbon and



Charming hats for the summer season from Henry Heath, 105, Oxford Street, W. Above is a shady white crochet straw finished with jade georgette, and below are two views of the same hat illustrating the new "Spanish" mode.



Holiday outfits for little people are serious items, and here are two practical suggestions from Gamages, Holborn, E.C. On the left is a useful navy double-breasted coat, and on the right a simple little brown repp frock.

riding boots from £4 15s.; and every type of binoculars and saddlery at correspondingly pleasant prices are to be found at this firm.

### Children's Outfits and Other Bargains.

Essentially practical for the holidays are the little people's outfits pictured here from Gamage's, Holborn, E.C. The navy double-breasted coat costs 26s. 11d., size 30 in.; and the brown repp frock is 28s. 6d., size 33 in. There are, too, useful blazers of blue Melton cloth, available for 14s. 6d., and kilts for 10s. 11d. size 27 in.; while cotton frocks are to be secured for 5s. 6d., size 28 in. By the way, a catalogue containing hosts of sale bargains will be sent free on request. There are tweed suits costing 35s., featherweight mackintoshes for 14s. 9d., and lightweight felt hats, excellent for sports, at 3s. 3d. Children's knicker suits of strong washing fabric range from 3s. 3d., size 16 in.; and mackintosh capes, complete with hoods, are 4s. 6d. in all sizes, available in many pretty colours.

### A Catalogue of Bargains.

Everyone must write, post haste, to Woodlands', Knightsbridge, S.W., for a copy of their sale catalogue, which will be sent post-free. There are fur-trimmed velour coats and skirts for the early autumn, reduced from 6 guineas to 39s. 6d., and two-piece suits are 5½ guineas. Evening frocks of georgette brocade and satin have suffered such drastic reductions as 8 guineas to 49s. 6d., 6 guineas to 39s. 6d., etc., and well-cut sports coats and skirts, in plain and checked materials, are offered at 4 guineas. Then there are stockinette jumper suits ranging from 45s. 9d. to 6 guineas, and useful knitted frocks are only 18s. 9d. Printed shantung dressing-gowns from 25s. 9d., and washable kimonos from 12s. 9d., are other invaluable holiday bargains. For sports wear there are chamois cardigans reduced to 3 guineas, and washing crêpe-de-Chine tennis frocks, with coloured ties, are 59s. 6d.

### Bargains in Frocks and Suits.

Continuing until the end of the month is the present summer sale at Marshall and Snelgrove's, Oxford Street, W., where are to be found many happy investments for the holiday wardrobe. Seventy-five coats and

the rose cleverly posed beneath the brim. The shady affair above is of white crochet straw trimmed with jade georgette. Another new model to be found in these salons is a fascinating little small-brimmed beret of "Gazelda" for the moors. It is a skin which never spots, and is ideal for shooting and fishing. By the way, there is a sale now in progress, and hats of every description, including odd felts, can be secured from 10s.

### Inexpensive Riding Outfits.

There is nothing more delightful to riding enthusiasts than cantering over the downs and moors at this time of year. Consequently, riding habits are always in demand, and it should be noted that well-built habits, correct in every detail, can be obtained from 6 to 10 guineas at Moss Brothers, the corner of King Street and Bedford Street. There are

skirts, originally from 98s. 6d. to 6½ guineas, have been reduced to 59s. 6d.; and two-piece suits of very fine corded repp are available for £5 18s. 6d. A limited number of velour suits which will be ideal for the early autumn will be 6½ guineas, formerly 8½ and 9½ guineas. Then there are pretty little tea-frocks of crêpe-de-Chine in all colours with flounced skirts to be secured for 55s. 9d.; and for the older woman are long-sleeved models of printed crêpe-de-Chine reduced to 98s. 6d. All French models have been reduced to practically half their original price.

### A Sale of Shoes.

Wonderful bargains in shoes are offered by Manfield's, 170, Regent Street, W., where has been collected all the surplus stock of their many branches, to be disposed of at clearance prices. There are walking shoes of all kinds, in suède, patent, and other leathers, offered at 10s., 15s., and 19s., in Court and one-bar styles while satin evening shoes in all sizes are only 10s. a pair. Then a special department is reserved for



Well built and tailored is this riding habit from Moss Brothers, 20, King Street, W.C.2, which is pleasantly inexpensive.

sizes 2 and 3, 6½, 7, and 8, where the reductions have been especially drastic, and there are splendid prizes to capture.

### Write for a Catalogue.

Beginning on Monday next, and continuing throughout July, is the summer sale at Harvey Nichols, Knightsbridge, S.W., where there are a host of bargains. A catalogue illustrating numbers of these will be sent gratis and post-free on request. A limited number of model tailor-made costumes and two-piece suits, originally from 20 to 40 guineas, have been reduced to 14½ guineas; and well-cut coats, suitable for the early autumn, are only 98s. 6d., instead of 8½ to 14½ guineas. A charming tea-frock in plain and pleated georgette, arranged in panels, and boasting a small cape at the back, has been reduced to £5 18s. 6d.; and 73s. 6d. will secure another, fashioned of floral crêpe-de-Chine.



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# THE WORLD OF SCIENCE.



## OUR BLIGHTED HOPS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

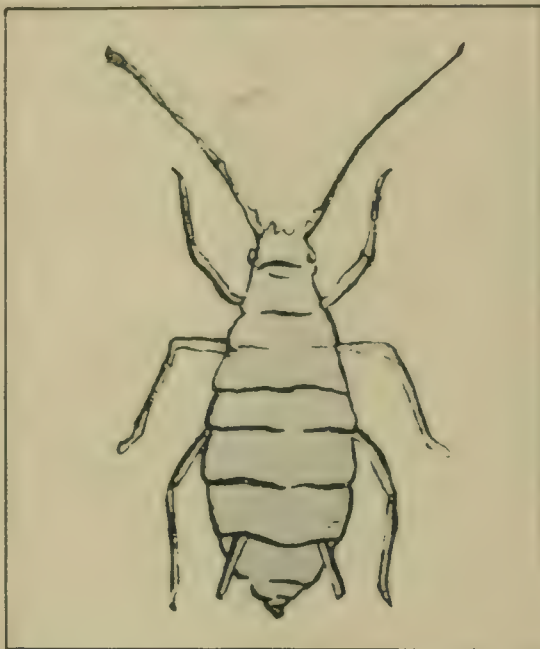
GRAVE fears are held, according to the latest reports, that the hop crop of Sussex may be ruined by an attack of "blight," or, in other words, an attack made by incalculable swarms of the "hop-damson" aphid. The aphides, known generally as "green-fly," are a troublesome tribe with an extraordinary life-history. One species works havoc among the gardener's rose-trees; no less than eight distinct species prey upon apple-trees; another has attached itself to the plum-trees; gooseberry and currant bushes have also their species; and perhaps the most famous—or infamous—of all is the vine-aphid, "phylloxera," inseparably associated with the world-wide fame of Pasteur.

The complicated life-history of these strange insects would be too long to recount on this page; but its essential features may at least be indicated. To begin with, they are immensely prolific. And this because, during the summer months, what are known as "parthenogenetic females" alone are found, and these, for many days on end, will produce young at the rate of one per hour, and each of these young, also virgin females, will in a few days begin to reproduce at the same terrific rate. Linnæus estimated that in one year a single aphid would produce a quintillion of descendants. Huxley estimated that if this continued for a year, without mortality, a single aphid would be the ancestor of a progeny which would weigh down five hundred millions of stout men! Fortunately our climate, and numerous enemies of the aphid, save us from annihilation! Yet, the damage these frail creatures can do is enormous. I have no recent figures as to the losses sustained by the hop-crop harvest from this source, but the loss by a similar visitation some years ago amounted to about 350,000 cwt.

This particular pest is doubly mischievous, because it starts with eggs laid in the autumn on damson and other plum-trees. These hatch in the spring, and produce aphides which live for from three to five generations on these trees. Then, towards the end of May, winged forms appear which desert the trees and fly to the hops. There is a return migration to the plum-trees in the autumn, which suffer as heavily as the hops from their ravages.

The Aphides hatched from the autumn eggs are all wingless; later, during the summer, winged females may be reproduced, probably in all cases where migration from one host to another takes place. But it is not till the autumn that winged males appear; that is to say, when the temperature falls, or the food-supply begins to fail. Often the winged forms are produced in such vast numbers as to darken the air when they take to flight.

There are at least three kinds of males among the aphidæ—to wit, wingless males with a well-developed mouth, winged males, and wingless, small males with no mouth. Some species may have two, some three, winged generations in a year. Another aphid with a complicated history is the pine-aphid (*Chermes abietis*). A wingless, parthenogenetic female hibernates on a fir-tree, and in the spring lays numerous eggs. These hatch on the young shoots where they are laid, and produce galls. When the young aphides have become full-grown, the galls open and the insects escape and, moulting, become winged females. Some of these remain on the tree and lay their eggs thereon. Out of these come young which develop into hibernating females, which next spring effect a fresh crop of galls. But another portion of these winged females migrates from the pine to the larch. Here eggs are laid which produce wingless, parthenogenetic females which hibernate, and in the



PRODUCER OF PROGENY WHICH, UNCHECKED, WOULD OUTWEIGH 500,000,000 MEN: A PARTHENOGENETIC WINGLESS FEMALE HOP-DAMSON APHIS.

The Hop-damson Aphid during the summer months is represented by wingless females which have the power of producing living young without the intervention of males, and hence are known as "parthenogenetic."

some of the aphides live, it is worth noting that this depends rather on the species of tree infected than on the insect, for the same species of aphid is found on different species of conifers, each of which has its own peculiar gall; that is to say, the trees react differently to the same stimulus. The dreaded phylloxera, which has caused such havoc among the vines of France, is believed to have been introduced from North America into Europe. In the spring, from eggs laid in crevices of the bark of the vine in the autumn, the "foundress females" emerge, and, finding an abundance of food on the young leaves, soon produce a brood of young which, in consequence, produce leaf-galls, in which the young insects live. These, again, rapidly produce more young, so that the leaves are soon destroyed. But some of the young broods migrate to the roots, and there set up the formation of more galls, thus cutting off the food supply of the plant. From one foundress mother, it has been estimated, as many as twenty-five millions are produced in six months!

The havoc they wrought may be gathered from the fact that in twenty years France lost 400 million pounds. Three million acres of vineyards were destroyed. After trying all sorts of remedies, the old European vine-stocks were grubbed up in all but the very choicest vineyards, and American vines were planted in their place, the roots of this plant being more resistant to these attacks. On to these have been grafted cuttings of the local French vines. But the area for hop-growing is more restricted than that for vines, since in Europe it is confined to Germany—chiefly in Bavaria—Kent, Sussex, Worcestershire, and Hertfordshire.

Fortunately, the aphides have many natural enemies. Birds, like the titmice and warblers, eat them greedily. No less useful are the larvæ of the lace-wing flies, of which about fifteen species are British. The best-known is the beautiful green lace-wing, whose eyes are apparently of burnished gold. Its eggs are attached at the end of a long stalk to the undersides of leaves. No less valuable to the farmer and horticulturist are the "lady-birds," whose larvæ prey upon aphides and

scale-insects, and they have most voracious appetites. But the adult lady-bird eats these pests also. In years when the aphides threaten to become a plague, the lady-birds will assemble in swarms to the feast, so that it is impossible to walk in the lanes without crushing hundreds under-foot. In France they are known as "*Bête à Dieu*"; in English, remarks Sir Ray Lankester, they are "Our Lady's blessed bug," which save the crops from destruction.

Finally, we have the syrphid flies, or hover-flies, which bear such a curious likeness to bees and wasps. Unfortunately, the gardener, prone to kill all insects, but too often kills his friends as well as his enemies! The grub of the hover-fly is an unprepossessing-looking maggot, dirty-white or greenish in colour, more pointed at the head, and limbless. Some species have a diamond-shaped pattern down the back. Any maggot found crawling along aphid-infested plants should be allowed to go his way in peace.

The young of the lace-wing have six legs, and tufts of bristles down each side of the body, which is dark-brown in colour. The grub of the lady-bird is rather like it. Lady-birds, lace-wing flies, and hover-flies should be unusually abundant this year in Sussex. It will be worth while to take notice as to which of the three is the most numerous.



ONE OF THE "GREEN-FLY" FOES OF THE HOP CROP: A WINGED FEMALE THAT MIGRATES FROM PLUM-TREES TO HOPS IN MAY.

During May winged females appear which migrate from the plum-trees, where earliest generations are produced, to the hop plants. The males appear in the autumn, to fertilise the females which are to hibernate on plum-trees to attack the next year's hops. About two hundred species of British Aphides are known to science.



CONCERNED IN THE RETURN MIGRATION FROM HOPS TO PLUM-TREES IN THE AUTUMN: A MALE HOP-DAMSON APHIS.



A FRIEND TO HOP-GROWERS: THE LACE-WING FLY, WHOSE LARVÆ FEED ON THE HOP-DAMSON APHIS.

The Lace-wing Fly, shown here greatly enlarged, is of delicate green colour, with eyes like burnished gold.

spring lay eggs which give rise to what is known as a "dimorphic" generation; that is, one presenting two forms, some winged, some wingless. These latter lay eggs that give rise to another wingless generation. The winged forms go back to the pine-trees, and start the round afresh!

In the matter of the form of the gall in which





“OH YES, he’d heard a great deal about Worthington, and he’d read a great deal about Worthington, but *now he knows.*”



## THE WORLD OF WOMEN.

THE King and Queen have been very busy with social engagements. Their Majesties have been deeply concerned about the coal dispute and the hardship it has entailed on women and children and on thousands unconnected with mining, and the support on the part of our good King and Queen and the members of their family of all those social events which cause employment has helped very materially to keep things going as usual. The Prince of Wales is to preside and speak at a dinner at the Mansion House on the 16th for his Royal Highness's appeal for £100,000 in aid of the National Association for the Prevention of Tuberculosis, of which the Prince is President. It was founded in 1898 by King Edward when Prince of Wales, and came into being because of his inquiry, "If preventable, why not prevented?"

There are to be eight special tables, at each of which a well-known lady will preside, in addition to the principal table, at which the Prince will preside. The Countess of Hardwicke, for instance, will be at an Empire table. She is a New Zealander, and married Lord Hardwicke in 1911, two years after his succession to the family honours. Her father was the late Mr. James Russell, of Auckland. Lady Hardwicke is very keen on the closeness of ties in the Empire, and at her table will be many connected

with New Zealand and Australia. The Scottish table's president will be the Hon. Mrs. Stirling of Keir. She is a sister of Lord Lovat, and her husband, Brigadier-General Archibald Stirling, is brother and heir-presumptive to Sir John Maxwell Stirling-Maxwell of Pollok, who has only one child, a daughter, now in her twentieth year. Brigadier-General and the Hon. Mrs. Stirling have four sons and two daughters. Mrs. Stirling has the O.B.E., and her husband did distinguished service in the war and was in charge of the Highland Mounted Brigade in Gallipoli and Egypt. On her own and her husband's side Mrs. Stirling is truly Scottish.

The Hon. Mrs. Humphrey de Trafford gave birth to a third daughter recently. The baby belongs to a knightly English family. Mrs. de Trafford is one of the daughters of the late Viscount Chelsea and the Hon. Lady Meux. Her two other daughters are called Mary and Anne. Captain Humphrey de Trafford served in the Great War, and was mentioned in despatches and won the M.C. The de Traffords have ever been good soldiers and good sportsmen. The baby has a small cousin over a year old, the son of Captain and Mrs. Rudolph de Trafford. Rudolph is a very old family name, as Randolphus de Trafford

flourished "ante Conquestum," as the family record sets forth, and it is from that period that the de Traffords have held a most distinguished place amongst the first families of Lancaster.

The marriage of Mr. Terence Hume Langrishe, only surviving son of Sir Hercules and Lady Langrishe, to Miss Joan Grigg, eldest daughter of Major Ralph Grigg, late 18th Hussars, and Mrs. Grigg, of 42, Hertford Street, Mayfair is fixed for July 8. The bride is a charming girl, with many friends. Mr. Langrishe, who was in the Irish Guards and Royal Air Force, served in the Great War, in which his elder brother was killed on duty, flying. The bridegroom is thirty-one, and is of an old Southampton family. One of his ancestors was carver to Queen Henrietta Maria. He nevertheless raised a troop of horse for the Parliament. His son married an Irishwoman, and the baronetcy is Irish, dating from 1777.

The new Countess of Dunraven is a lady well known and very greatly liked through many years as Lady Eva Wyndham-Quin. Tall and distinguished and good to look at, Lady Dunraven has long been a distinguished figure in society, and has done strenuous work for good causes. She is the daughter of the sixth Earl of Mayo, the distinguished statesman who was Viceroy of India and was assassinated while on a tour of inspection in the Andaman Islands. His

[Continued overleaf.]



MOTHER OF A THIRD DAUGHTER:  
THE HON. MRS. HUMPHREY DE  
TRAFFORD.

Photograph by Bertram Park.



TO MARRY MR. TERENCE HUME LANGRISHE ON  
JULY 8: MISS JOAN GRIGG, ELDEST DAUGHTER OF  
MAJOR AND MRS. RALPH GRIGG.

Photograph by Hay Wrightson.



TO PRESIDE AT AN EMPIRE TABLE  
AT THE MANSION HOUSE ON THE  
16TH IN AID OF THE NATIONAL  
ASSOCIATION FOR THE PREVENTION  
OF TUBERCULOSIS: THE COUNTESS  
OF HARDWICKE.

Photograph by Maull and Fox.

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TO H.M. THE KING.



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OLD SAYINGS SERIES No. 3

## “Paid down on the nail”

AN old drinking custom was the inversion of the empty glass on the nail of the drinker so that the company could see if a drop remained—a habit which gave rise to the expression “on the nail,” in connection with prompt cash payments.

The phrase was used with this meaning by King Robert the Bruce in 1326 when, upon Parliament granting him the tenth penny of all rents, he undertook to “pay on the nail” for purveyances previously exacted from his subjects.

An origin sometimes claimed is that Bristol merchants used to buy and sell at four bronze pillars, known as “nails,” in front of the Exchange; or, similarly, that the “nail” was a pillar with a round copper plate on top which was used as a money table in the Limerick Exchange.

Born 1820—  
Still going Strong!

The most popular saying to-day is  
“Johnnie Walker, please!”



*(Continued.)*

remains were received in State by the Lord Lieutenant of Ireland and buried in County Kildare. Lady Dunraven married the then Captain Windham Wyndham-Quin in 1885, who has succeeded his uncle as fifth Earl of Dunraven. The late Earl had three daughters, the youngest of whom survives him. She is the wife of Lord Ardee, the Earl of Meath's distinguished soldier son. The late Lady Dunraven died in 1916. Lord and Lady Dunraven have two sons and one surviving daughter. The new Earl is a distinguished soldier, and has the C.B. and the D.S.O.

Viscountess Mountearl and Adare is a new title. It is that of the wife of the Earl of Dunraven's elder son, who was Miss Helen Swire, a very handsome girl and a good sportswoman. Her father, Mr. John Swire, of Hillingdon House, Harlow, Essex, was a well-known Master of Hounds. The marriage took place in October 1915. Lord Mountearl and Adare was Captain in the 12th Lancers. He was Master of the Horse and Military Secretary to the Lord Lieutenant of Ireland, and served in the Great War, when he was wounded and mentioned in despatches. He has the C.B., C.B.E., and M.C. There has never been a Viscount Mountearl and Adare before. Sons have been scarce in the family, and the present Earl is the first to have a son to bear his secondary title. His second son, now Lieutenant-Commander the Hon. Valentine Maurice Wyndham-Quin, is married and has three little daughters. The family is one of the very few in the Peerage which are of Celtic origin.

Lady Patricia Beresford, a bride of this week, is a good sportswoman, and has ridden regularly with the Waterford Hounds. She is the youngest sister of the Marquess of Waterford, and daughter of Lady Osborne de Vere Beauclerk; she is good-looking and a general favourite. Her future husband is a son of the Rt. Rev. Robert Miller, Bishop of Cashel, whose residence is Bishopsgrove, Waterford, so the young people have known each other for many years. The bride is a grand-daughter of the Marquess and Marchioness of Lansdowne, and a niece of the Duchess of Devonshire and of the Earl of Kerry. She has two sisters, one of whom is engaged to be married.

The Hon. Ursula Lawley, who is Chairman of the Executive Committee of the Carnation Ball on Monday

of this week for the Middlesex Hospital Reconstruction Fund, at Claridge's, has taken an active part in raising money for this purpose since the scheme started. Miss Lawley is Maid-of-Honour to the Queen, and is the elder of the two daughters of the Hon. Sir Arthur and Lady Lawley. Sir Arthur is heir-presumptive to his brother, Lord Wenlock. He was in the 10th Hussars and has been Governor of Western Australia, Lieutenant-Governor of the Transvaal, and Governor of Madras.

Miss Lawley was appointed Maid-of-Honour in April 1912, and is one of the three Maids-of-Honour, the others being the Hon. Venetia Baring and the Hon. Katharine Villiers. The full establishment is four, but the Queen has made no appointment since the resignation on her marriage of the Hon. Mabel Gye in 1920. Miss Lawley is always one of the Windsor Castle party for Ascot week. She is fair, and has a very pleasant way with her; she is also a good speaker, and practical and clever. Her mother is Hon. Secretary for Queen Mary's Needlework Guild; she is a daughter of the late Sir Ernest Cunard.

Owners of steam-yachts have been perturbed about Cowes, and wondered how they were to manage. Sir Wyndham Murray, who is always at Cowes, said that he "had a strong crew, and if the worst came to the worst they would have to get out and push." This would be a novel cruise! Cowes promises to be very full this year and very brilliant. The Crown Prince of Denmark will, it has been stated, sail a yacht he has had specially built. There is likely to be an assemblage of young royalties, which will make for tennis and dancing and general gaiety.—A. E. L.

### BOOKS OF THE DAY.

(Continued from Page 12.)

Captain R.A.F. (Lane; 7s. 6d. net). The latter is an exciting account of the author's attempts to escape, with others, from prison camps in Germany between 1916 and 1918, and of his ultimate success. The desire for freedom developed extraordinary ingenuity in laying plans, preparing disguises, and manufacturing false passports. Captain Grinnell-Milne took part in no fewer than six unsuccessful tunnels. The final effort which landed him and a companion across the Dutch frontier was almost

tame compared with some of the previous schemes that failed. Like "The Escaping Club" and "The Road to En-Dor," the book combines the attractions of adventure and reality.

The hero of "Conflict and Quest," a long narrative poem in Spenserian stanzas with imaginary characters, is also an airman, serving in Palestine and Syria. The poem is divided into two parts. "From conflict in the West and East (Part I.) emerges the quest (Part II.) after that which may help to avert conflict in the future." There is also a romantic element, for the airman falls in love with a Lebanon girl. The scheme of the poem is interesting, and it contains earnest thought and much historical lore, but I am bound to say I think it would have made a better novel. Despite exact and well-sustained metre, the indefinable quality of poetry is lacking, and the language too often drops into the commonplace and prosaic, while freely peppered with incongruous archaisms. For example—

Yestreen, or e'er thy plane in flight had leapt  
Above the cliffs of Cos, the blue sea-bight  
To left of thee showed Budrum, erst yclept  
Halicarnassus. . . .

And again, in another part of the poem—

Godolphin answered: "Books within a span  
Will come from England, each in fitting dorse.  
If 'Ivanhoe' they liked, 'The Talisman'  
Perchance will please them more." . . .

I feel sorry that the author should have expended so much care and erudition in a medium that hardly does justice to his ideas. Plain prose would have been more effective, and more popular.

Just at present I am rather in the position of a panel doctor with a crowded waiting-room. Among the "patients" awaiting treatment are "WILLIAM BOOTH," Founder of the Salvation Army, by Harold Begbie (Macmillan; Two vols.; 12s. 6d. net); "THE FARINGTON DIARY, VOLUME VI." (Hutchinson; 21s. net); "ROBERT STEPHEN HAWKER," by M. F. BUTTOWS (Blackwell; 8s. 6d. net); "CZECHO-SLOVAKIA," by Jessie Mothersole (Lane; 18s. net); "AN UNEXPLORED PASS," a Narrative of a 1000-Mile Journey to the Karakoram Himalayas, by Captain B. K. Featherstone (Hutchinson; 18s. net); and "THE GREEN LACQUER PAVILION," by Helen Beauclerk, illustrated by Edmund Dulac (Collins; 8s. 6d. net). This last is a clever and imaginative novel which I need a little more time to diagnose.  
C. E. B.



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## THE WORLD OF MUSIC.

## MELBA AND JERITZA.

THE farewell of Dame Nellie Melba at Covent Garden was one of those historic events which come only once or twice in a music-lover's lifetime. The opera house was full (all seats had been sold within ten minutes of the date) and the King and Queen made one of their rare appearances at Covent Garden specially for this occasion. But the change in manners and in the general atmosphere of London life which has taken place during the last twenty years was strikingly evident to those of an older generation who could remember Melba in her prime. There was, for example, none of the old gala brilliance. The stalls and boxes were crowded with beautifully shingled heads, instead of the old-fashioned elaboration of head-dresses and tiaras. Everywhere the greater simplicity and refinement of taste which is already characterising our age, and will be the hall-mark of the twentieth century, would have forcibly struck any old Covent Garden operagoer of the 'nineties who had chanced to return to the scene after a complete absence of thirty years.

In the old days there used to be gala nights whenever the excuse of an artist's farewell appearance or of the presence of royalty gave the management the desired opportunity. These gala nights were the real business of the season. The theatre used

to be elaborately and expensively decorated with flowers, half-a-dozen Kings and Queens in white kid gloves used to add to the scenic brilliance of the occasion, and the audience came to what was a social, not a musical, function. The gallery was crowded with people who had come merely to see the royalties and the celebrities, and these gala nights were public

Opera Houses with people of the highest distinction who were unknown to one another even by sight, and this means that, for the first time in history, we have a great city without a trace of provincialism. If one goes to Covent Garden now, one goes exclusively to hear the music.

Confirmation of this extraordinary change in attitude and general atmosphere was given by a small but significant fact on the occasion of Melba's first entry on the stage on this farewell night. When she appeared on the balcony as Juliet in the scene from Gounod's "Roméo et Juliette" after the impassioned serenade of Roméo, sung by Mr. Charles Hackett, not one single hand-clap broke the silence of the house. This would seem quite incredible to an operagoer of the 'nineties. I doubt, indeed, if you could ever have convinced anyone in those days that such a thing was possible. But the public of to-day which goes to opera is so much more intellectual, so much more coolly critical, observant, and experienced, that its strongest instinct is to listen attentively, enjoy and take in every detail of what is put before it, rather than to be noisy and expressive from mere "worked-up" excitement. To-day we are at least twenty per cent. more alert, more dignified, more detached than our grandfathers. Also we have grown more sceptical

of what we are told and of what we read, and so our natural tendency is to wait and see and to judge for ourselves.

But at the end of the "Roméo et Juliette" scene

[Continued overleaf.]



LOVE-MAKING BY PHRASE-BOOK: JIM APPERSON (MR. JOHN GILBERT) LOOKS UP TERMS OF ENDEARMENT WHILE TALKING TO MELISANDE (MLLE. RENÉE ADORÉE)—A SCENE IN "THE BIG PARADE" AT THE TIVOLI.

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festivities like the Lord Mayor's Show. Society with a capital S no longer exists; or rather, it has grown too large to be self-contained and narrowly exclusive. You could fill a dozen Covent Garden

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. . . . Peter got possession of the bottle by the neck . . . .

"Mr. Fairford elder, your good health . . . . Mr. Alan Fairford, wishing you well through your arduous undertaking" (another go-down of the comfortable liquor). "And now, though you have given a tolerable breviat of this great lawsuit . . . . (here's to ye again, by way of interim decreet), yet ye have omitted . . . . the arrestments."

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There is another "comfortable liquor" which would have pleased mightily the trained and catholic taste of Peter Peebles, and that is mellow Black & White. A very good whisky, indeed, Black & White, and one worthy to pour out as a libation for the success of any enterprise. Peter Peebles was pure Scotch. So is Black & White.

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(Continued.)

the enthusiasm was immense. A large, possibly a very large, proportion of that audience had never heard Melba sing before, and these people must have been agreeably shocked, for nobody hearing Melba sing for the first time that night could possibly have failed to realise that they were listening to a voice of quite unique character. When one reflects that Melba is somewhere about seventy years of age, and that it is nearly forty years since her first appearance at Covent Garden, and that she was already a married woman before she left her native country, Australia, to come to study in Paris, one may well be astonished that so much remains of that crystal purity and marvellous evenness of tone. It is undoubtedly one of the most remarkable voices that have been heard, and that Melba still retains so much of it is largely due to the fact that she has never

strained it. She has probably never sung louder than mezzo-forte in her life, and she has earned the reward of that admirable restraint.

Would that the bawlers and shouters who call themselves singers, and travel up and down this country yelling hideously at mammoth festivals and all kinds of concerts, might learn something from Melba, who still, at the age of seventy, gives one

infinitely more pleasure than any of our other singers can! But Melba has been singing for a lifetime, and still her admirable example is ignored, and I suppose will continue to be ignored until a determined and ruthless generation of musical critics sets out to raise the standard of singing in this country. Unfortunately we are a lenient and kind-hearted race of men. Instead of attacking tooth and nail the mediocrities who swarm on to the English concert platforms from all sides of the world, we take pity on them; we reflect on the long journeys they have taken, on the money and time they have ill-spent, and the arduousness of the struggle for existence. But such kindness is fatal to the best interests of everybody. It is no good letting artists down lightly for sentimental reasons. Great art and great artists need encouragement, but they also need firm and drastic criticism, or otherwise the mediocrities choke the real artist out of existence just as weeds may choke and destroy the most precious flowers.

The appearance of Mme. Jeritza as Sieglinde in a single performance of "Walküre" and in the title-rôle of "Thais" was eagerly expected. This remarkable singer is a woman of commanding appearance and personality. She is not a great artist in the sense that Lotte Lehmann is a great artist. She has not got the finished technique, the subtle musical instinct, and the conscious musicianship. Nor has she the perfect production of a Melba. But she has a magnificent robust voice, which she produces easily and uses effectively, and she has a magnificent presence. As Sieglinde she was as beautiful and impressive as one could wish, but she was not Wagner's Sieglinde, and her audacity and violence were out of place in Hunding's wife. Also Mme. Jeritza does not easily adapt herself to the newer and more artistic methods of team-work. She belongs to the older school of the star-performer who must always be taking the centre of the stage and attracting the limelight. It was natural, therefore, that the rôle of Thais should suit her better than that of Sieglinde, because "Thais" is not a genuine work of art demanding the conscientious self-effacement of the individual personalities of the performers; it is a mere stage-piece cleverly concocted to meet the popular taste of the Parisian audiences of the 'nineties, who were very little changed from those audiences of the 'sixties who hissed "Tannhäuser" and demanded of an opera that it should, above all, include a good ballet. There is a ballet in "Thais," but it is not a good ballet. Our standards in this

respect have also risen, and a public which is familiar with Diaghileff's Russian Ballet is not likely to be attracted by the conventional opera ballet.

Musically "Thais" is a very poor work. Massenet was a facile and prolific composer, whose best music has a certain sweetness and fluency. His orchestration at its best is clear and sonorous, but he is never within measurable distance of being a great composer, and his work even lacks the freshness and individuality of sentiment of such a composer as Puccini. In "Thais" we get Massenet's empty theatricality and fatal fluency of expression at its worst. This opera can only owe its revival to the opportunity it gives for a remarkable personality such as Mme. Jeritza to display itself in its full force. It goes without saying that Mme. Jeritza looked magnificent, wore startling clothes, and sang with great effectiveness, but one could not help wishing that better material could have been found for her.

It is to be hoped that next season the London Opera Syndicate will ruthlessly prune away the last vestiges of the conventional rubbish which has been allowed to fill the Covent Garden operatic repertory. "Thais" ought never to be performed again within our generation's lifetime, and it is possible we may have to say the same of one or two other operas before the season finishes. In the meantime we can congratulate the Syndicate on the merits of the conductor of its Italian season, Signor Vincenzo Bellezza. He is one of the best Italian conductors that have ever come to Covent Garden, and is a worthy occupant of the chair of Bruno Walter.



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W. J. TURNER.



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## The Summer Tour.

Now is the time when many good motorists are contemplating taking their holidays in company with the car. Some have decided upon the country they will visit, while others are still busy, with the aid of



PUMPKINS AND A MODERN "FAIRY COACH": OLD AND NEW WAYS OF TRANSPORT IN SOUTH AFRICA—TWO NATIVE WOMEN, CARRYING PUMPKINS ON THEIR HEADS, AND A CLYNO CAR WITH A LADY AT THE WHEEL.

guide-book and map, plotting out the tour which is to give so much pleasure—or, alternatively, be visited with trouble and vexation of spirit. There is no need for the last, given average luck, if only the proper precautions are taken beforehand.

The motor-car of to-day has become so reliable an entity that I am afraid too many of us take everything for granted. This applies not only to the novice. Indeed, I am rather inclined to believe that the worst offender towards the car is the really experienced motorist. The first is much more likely to load himself up with all sorts of spares and accessories which he is never likely to need than to leave himself stranded for want of essentials. On the other hand, the seasoned motorist has become so used to travel without trouble that he is apt to overlook even the ordinary and necessary spares, and to find himself hung up for want of them. Before setting out for a two or three weeks' tour, the

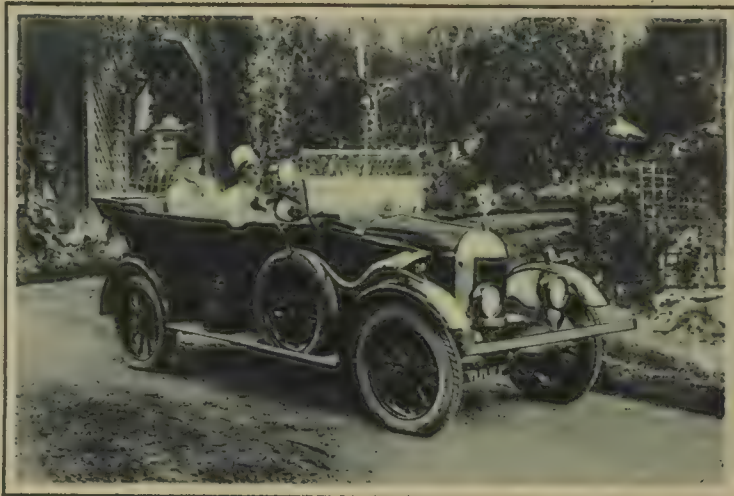
car should be well looked over for minor defects. If decarbonisation of the motor has not been recently carried out, have the head off and do it, grinding in and adjusting the valves at the same time. Such details as fan and dynamo belts, where they are installed, should be looked over and adjusted, or replaced where necessary. Needless to say, all lubrication points should be attended to before leaving. The tyres should receive attention, all cuts in the covers being cleaned and filled with a good tyre-stopping compound. Spare tubes should be tested and the valves seen to be in proper order. Look over the tool kit and make sure that everything is there, and replace any missing tools. The batteries should be inspected and any shortage of electrolyte made up

while all the wiring should be carefully examined and defects remedied. As to spares to be carried, these need not be extensive in range. At least two sparking-plugs ought to be carried, and fuses or fuse wire for the electric circuits must be included. In the case of cars with magneto ignition, a case of spares made up by the makers of the magneto is a very good thing to have with one, but it is a rather costly set. A spare contact-breaker spring and a couple of carbon-brushes, however, ought certainly to be in the car. Where ignition is of the coil and battery type, there should be a contact-breaker spring and spare distributor brush carried. Where the installation includes a separate coil, as in many American cars, the ultra-careful motorist will sometimes

carry a spare coil, but this I do not regard as an absolute necessity. Last, but not least, carefully overhaul and adjust the brakes. The shoes may want relining. If there is the slightest reason to think so, have the job done. It has to be done ultimately, and better sooner than later.

This is by no means an exhaustive list of things to be done; but they are essential for security and comfort, and if they are attended to, your summer tour ought to be a success. W. W.

The Vacuum Oil Company, Ltd., has just issued the 1926 editions of two booklets, "Correct Lubrication for Your Car," and "Your Ford: a Lubrication Analysis." These booklets should prove very acceptable to car-owners, and will be sent post free to any one who cares to apply to the Head Office, Caxton House, Westminster, S.W.1.



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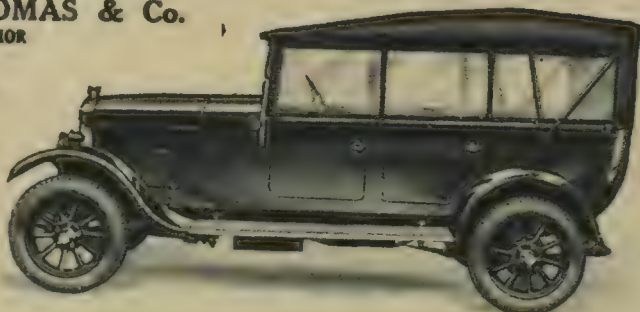
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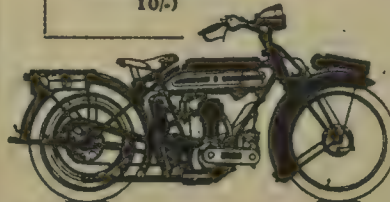
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without Lamps  
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£65 : 0s.  
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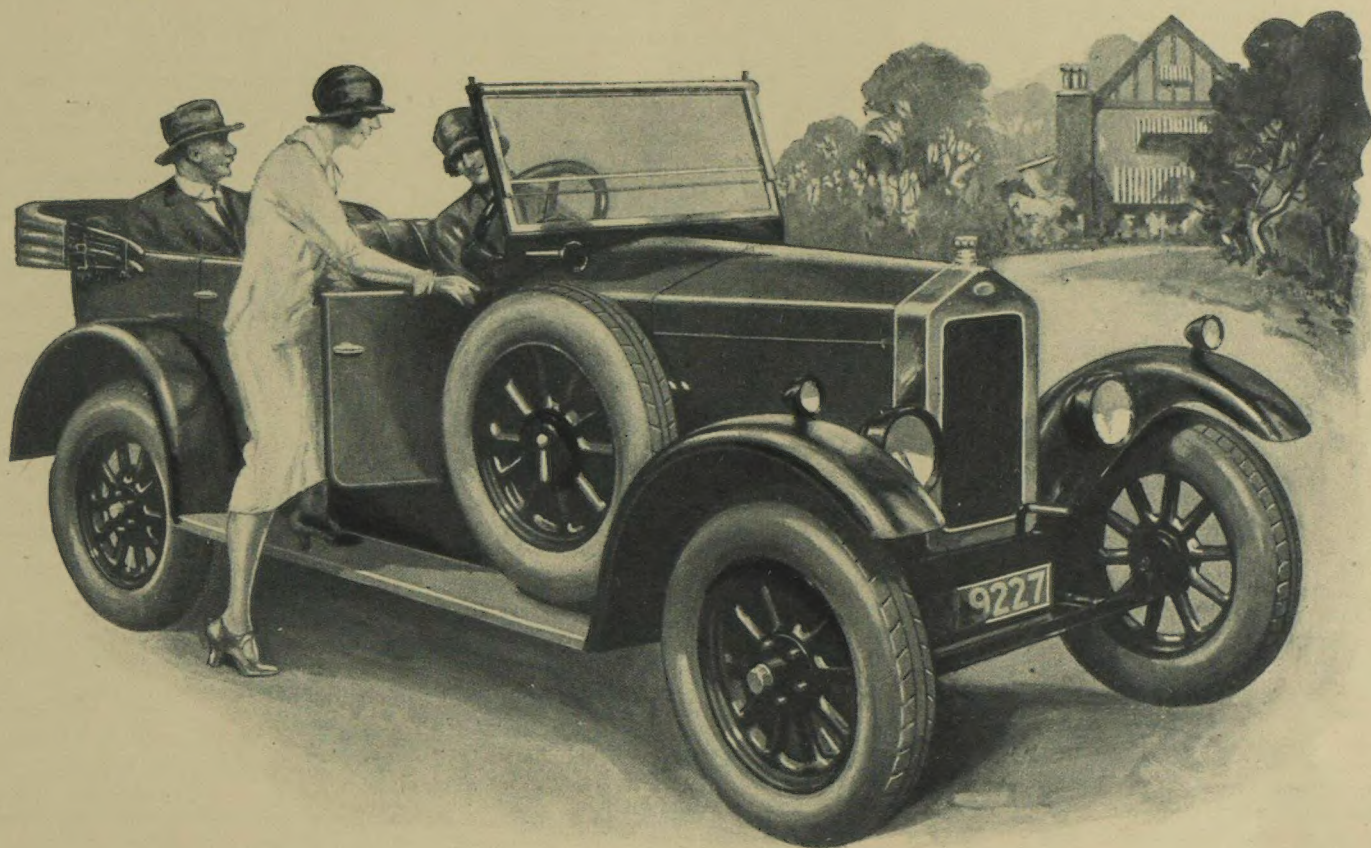
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THE new ALL-GEAR ENGINE adds the last note of refinement to this beautiful car. Quiet when new, it remains quiet, and its flexibility and acceleration are delightful—it responds eagerly to the lightest touch of the pedal. The body is smart and roomy, and a choice of colours is given. The detail finish is excellent, and the equipment very comprehensive. Dunlop balloon cord tyres are fitted.

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## CHESS.

JOHN HANNAN (Newburgh, N.Y.).—You will have seen the error was rectified in our last issue. We, of course, regret the mistake.

SENEX (Darwen).—Your postcard has apparently been sent to the wrong address. It must be over sixty years since we published No. 1117.

R B N (Tewkesbury).—Your criticism of No. 3981 does not show your usual acuteness. There must be a black pawn on Q Kt 5th to prevent 1. Q to B 5th (ch), with mate next move on Q R 3rd. The composer's intention was to have a White pawn at Q B 4th,

## CHESS IN ENGLAND.

Game played at Weston-super-Mare in the Major Tournament of the West of England Chess Congress, between Messrs. J. H. BLAKE and E. SPENCER.

(Ruy Lopez Opening.)

WHITE (Mr. B.) BLACK (Mr. S.)  
1. P to K 4th P to K 4th  
2. Kt to K B 3rd Kt to Q B 3rd  
3. B to Kt 5th P to Q R 3rd  
4. B to R 4th Kt to B 3rd  
5. Castles B to K 2nd  
6. R to K sq B to Q Kt 4th  
7. B to Kt 3rd Castles  
8. P to B 3rd B to Kt 2nd  
9. P to Q 4th Kt to Q R 4th  
10. B to B 2nd P to Q 4th  
11. Kt takes P

With this move White begins to turn to account a slight weakness in Black's development, which becomes accentuated with his next move.

11. Kt takes P  
12. P to B 3rd Kt to Kt 4th

As the sequel shows, this was an unfortunate choice of continuation. Kt to K B 3rd was imperative.

13. Q to Q 3rd P to Kt 3rd  
14. P to K R 4th Kt to K 3rd  
15. Kt takes Kt P

A smashing reply, to which there is no adequate defence. If 15. — R P takes Kt, then 16. R takes Kt wins; and if any-

thing else, 16. Kt takes B (ch), is threatened, followed by Q mates.

15. B P takes Kt  
16. R takes Kt R to B 2nd  
17. P to R 5th Q to Q 2nd  
18. P takes P Q takes R  
19. P takes R (ch) Q takes P  
20. B to R 6th

White not only comes out a pawn to the good, but faces a ruined position in overwhelming strength.

20. Kt to B 5th  
21. P to Q Kt 3rd Kt to Q 3rd  
22. Kt to Q 2nd Q B to B sq  
23. P to K Kt 4th P to R 4th  
24. K to Kt 2nd P to Kt 5th

These moves are quite purposeless; there is simply nothing else to do.

25. R to R sq B to R 3rd  
26. P to Q B 4th R to Q sq  
27. B to K 3rd P takes P  
28. P takes P Resigns.

He cannot escape the consequences of the impending R takes P. White has conducted his attack with conspicuous skill.

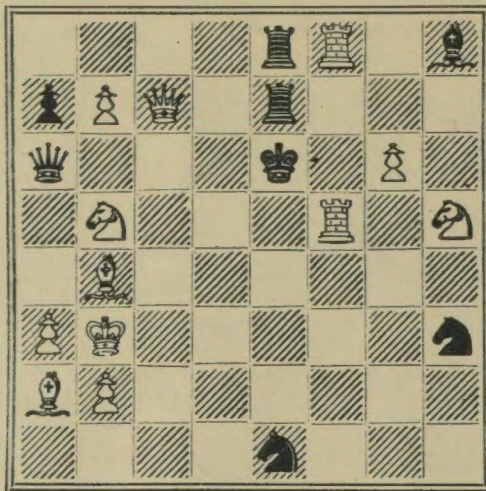
to give an extra variation, and the problem was so set up in proof. A final examination at the last moment found this gave a second solution by 1. P takes P. In a hurried study of the position, it was found the substitution of a White Rook was the only remedy, and its presence therefore became a necessity.

J W SMEDLEY (Oldham).—We are pleased to hear from you at your new address, and hope to receive your solutions with the same regularity as that with which they crossed the Atlantic.

P J WOOD (Wakefield).—You were quite within your rights in acting as you did. We shall be pleased to see the "more effort" if only as evidence that you are improving in health.

W C D SMITH (Northampton).—But what happens if Black replies with, 1. — Q to Q Kt 8th (ch)?

PROBLEM No. 3982.—By J. M. K. LUPTON.  
BLACK.



WHITE.

White to play, and mate in two moves.

SOLUTION OF PROBLEM No. 3980.—By H. BURGESS.

WHITE

1. B to Q 7th  
2. Q takes P (ch)  
3. Kt to B 6th (mates).

BLACK

P to Kt 7th (ch)  
R takes Q

If 1. — Kt takes B, 2. R to K 4th (ch), etc.; and if 1. — Kt to Q 5th, 2. Q to Kt 5th, etc.

A little indulgence must always be conceded to a new performer, but the problematic instinct is here sufficiently evident to warrant the appearance of this problem. It is the promise of the fruit that justifies the sowing of the seed.

CORRECT SOLUTIONS OF PROBLEM No. 3978 received from G Parbury (Singapore), and O F Blankinslip, M.D. (Richmond, Va.); of No. 3979 from H Heshmat (Cairo), J E Houseman (Chicoutimi), Charles Willing (Philadelphia), E Pinkney (Duffield), F J Fallwell (Caterham), and John Hannen (Newburgh, N.Y.); of No. 3980 from H Heshmat (Cairo), Charles Willing (Philadelphia), J T Bridge (Colchester), A E Davies (Ferry Hill), P J Wood (Wakefield), J C Kruse (Ravenscourt Park), J W Smedley (Oldham), E Pinkney (Driffild), J Barry Brown (Naas, Kildare), and F J Fallwell (Caterham); and of No. 3981 from J C Kruse (Ravenscourt Park), P J Wood (Wakefield), A Edmeston (Worsley), J Hunter (Leicester), Rev. W Scott (Elgin), C H Watson (Masham), R B N (Tewkesbury), James B Beresford (Chapel-en-le-Frith), J P S (Cricklewood), L W Caffera (Farndon), G Stillingfleet Johnson (Cobham), H W Satow (Bangor), E G B Barlow (Bournemouth), S Caldwell (Hove), F J Fallwell (Caterham), E J Gibbs (East Ham), H Burgess (St. Leonards-on-Sea), and J T Bridge (Colchester).

The Scarborough Chess Festival was brought to a successful conclusion, after a week's very interesting play, by a victory for Alekhine in the principal tournament, followed by Colle, the Belgian champion, 2, Sir George Thomas, 3, and H. Saunders, 4. Some rather surprising novelties were introduced by Alekhine, of which more may be heard hereafter.

The annual congress of the British Federation is fixed to be held this year in Edinburgh, from Aug. 2 to 14, and in so famous a city there ought to be a great gathering. The programme of competitions and prizes followed at previous meetings will be repeated, the contest for the British Championship being the chief feature. All entries must be made by July 2, to the Secretary, Mr. L. P. Rees, St. Aubans, Redhill, Surrey, from whom also full particulars may be obtained. Inquiries as to accommodation for visitors and local matters may be addressed to Miss Malcolm, 26, Hermitage Gardens, Edinburgh.

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250 pieces of very effective rich quality **Ribbon** on Faille grounds with smart cross-bar, check composed of two colours. Very suitable for Sashes or Millinery. Usual price 5/11. Sale price 2/11½ yard.

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280 metres of 18-inch Satin Striped **Petersham** for Millinery. Colours: Nigger, Navy, Marrow, Bois de Rose, Mastic, Nut Brown, and Lavande. Regular Price 6/11. Reduced to 4/11 yard.

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A QUARREL between members of the old White Conduit Club led to the formation of the Marylebone Cricket Club in the late 18th Century. A dissatisfied section asked one of the attendants, Thomas Lord, to find and supervise a new cricket ground for them. This Club, which about 1787 became known as the Marylebone Club, played and beat the White Conduit Club in their first recorded match.

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Many a change has been seen in the game and in this ground since Lord William Beauclerk, an early stalwart, who was seldom bowled, hung his watch and chain on the stumps as a reward for taking his wicket. Early in the Club's history the members formulated the Rules of Cricket, which, with amendments from time to time, have been universally adopted. And so, gradually, the Marylebone Cricket Club has become recognised as the governing body of a game synonymous with all that is best in sportsmanship.

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